



RAVELLO



RAVELLO



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"SIGILGAITA."

[Frontispiece

x 495 38

RAVELLO

BY E. ALLEN

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WITH ILLUSTRATIONS

LONDON
JOHN MURRAY, ALBEMARLE STREET, W.
1909

PRINTED BY
HAZELL, WATSON AND VINEY, LD.,
LONDON AND AYLESBURY.

PREFACE TO THE FIRST EDITION

THE following sketch is based upon notes left by the late Mr. Francis Nevile Reid, whose interest in the material welfare of Ravello was only equalled by his knowledge of its history and art. Of the former, the village retains lasting memorials, in the preservation of its ancient monuments, the constant water supply, and the completion of the carriage road, all due to his unwearied exertions ; and it is a cause of regret that he has not left an equally permanent record of his research and intimate knowledge of all that relates to the scene of his adopted home.

RAVELLO, 1897.

IN the present Revised Edition, besides lesser corrections, the whole passage relating to the "Sigilgaita" bust has been rewritten, and an Appendix added containing the bibliography of the subject.

RAVELLO, *January* 1909.

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RAVELLO

CHAPTER I

THE natural position of Ravello, or, as it is called in ancient documents, *Rebellum*, must at all times have attracted the attention of the various peoples who in successive ages settled on the shores of the Bay of Salerno. The limestone rock on which it stands is a spur of Monte Cerreto, descending steeply on one side into the valley of the Dragone, and on the other into that of Minori, and ending abruptly in the precipice of Cenfrone. At an elevation of 1100 ft. above the sea, it commands an unbroken view of the wide gulf, only bounded by the distant plain of Pæstum, and the Lucanian coast to Cape Licosa, while behind these rise the ridges "of purple Apennine."

Towards the east, the view includes the jagged peaks of Monte Finestra, and the cliffs of Capo d'Orso, with the white houses of Minori and Majori at the entrance of their respective valleys, each with a small *marina* that breaks the otherwise inhospitable coast-line.

On the north and west the heights of Monte S. Angelo a Tre Pizzi, and of the ridge that forms

2 BARBAROSSA THE CORSAIR

the watershed of the Sorrentine peninsula, slope precipitously down to the sea in every variety of form, crowned by the ruins of mediæval castles almost buried in chestnut woods.

This beautiful country was prior to 1113 frequently devastated by Saracenic invaders ; but at that date the Amalfitan fleet gained a decisive victory over these enemies near the coast of Lucania.

The picturesque towers rising at intervals from the rocks were built by Don Pedro de Toledo, Viceroy under Charles V. 1532-54, in order to repel the incursions of Barbary pirates.

At that time the celebrated corsair Barbarossa was the terror of the Mediterranean. Having seized the throne of Algiers, by an act of treachery to the king whom he had undertaken to aid in a war with Spain, he ravaged the Spanish possessions on his own account until an expedition despatched against him by Charles V. resulted in his capture and death. On June 27, 1554, he sailed his fleet into the Bay of Salerno, and the terrified inhabitants fled to the mountains ; but a storm obliged the pirates to retreat with great loss.

Many remains of Roman occupation have been found in the neighbourhood ; but no authentic information anterior to the ninth century exists with regard to Ravello.

The history of Ravello, as part of the territory of Amalfi, is closely connected with that of the ancient Republic, although its independent ecclesiastical foundation, and the continued feuds

with the neighbouring town of Scala, indicate a degree of independence which probably increased amid the conflicts of opposing families, and after the destruction of Amalfi as a maritime power. Any light that has been obtained as to its history, apart from Amalfi, has mostly been with reference to some of the great and noble families, the remains of whose palaces are still to be seen in number disproportionate to the general population of the place. These nobles were merchant princes who equipped trading vessels, founded commercial colonies, sold their own wares, lent money to the princes under whose banners they fought, filled high positions in Church and State, built for themselves sumptuous palaces, and gave donations to the church which still call forth our admiration. Those who have left most impression on Ravello are the Rufolo, d' Afflitto, Confalone, and della Marra families, all of whom had palaces within the city walls.

As part of the Amalfitan Republic Ravello probably shared the commercial privileges of the mother city. The Maritime Code known as the *Tavole Amalfitane* regulated nautical affairs and the commerce of the Mediterranean. Archbishop William of Tyre says the traders of the Republic were well known in Egypt and the East, where also they had privileges accorded them by the Crusaders, who established principalities in the Holy Land, while from Constantinople the Bishops of Ravello received an annual income of 6000 ducats from lands bequeathed to the see by Ravellese who owned property in that city. In

4 INFLUENCE OF APULIAN ART

Melfi, Taranto, Naples, and other towns they occupied quarters where the streets continued long after to bear their name, and in the archives of Naples are agreements relating to shops situated in Barletta and Trani, in *Rua Ravellensium*. Ugo Falcone relates that in their quarter of Palermo "were to be seen garments of different prices and colours, silks and rich foreign merchandise."

There they founded their own churches, and though living under foreign rulers, retained their own rights and customs, and were permitted to have litigation among themselves settled by their own consuls.

Intercourse with their commercial settlements at Foggia, Trani, and Barletta had its effect upon the art patronised by the Ravellese at home; and, as we have seen, the pulpit of the Cathedral was constructed by Nicola of Foggia, and the bronze doors by Barisano of Trani; but local artists existed, for in 1279 Charles of Anjou sent for Angelo de Vito, of Ravello, to direct his coinage at the Naples mint.

Like most mediæval towns, Ravello was protected, or at times dominated, by its castle; and on Monte Brusaro, now called *Monte Castello*, the remains of the Castle of Fratta are sufficient to testify to its former strength and extent, although only the water cisterns with portions of a tower and bastions still exist.

The houses at the entrance of the narrow street leading to the foot of *il Monte* have been built into the towers that flanked the city gate, and in

various places the line of fortification rebuilt in 1286 by Charles of Anjou can be traced in the opposite direction up to the nunnery of Santa Chiara, while beyond that convent and reached by a narrow neck of land is *Cenfrone* or *Cembrone*, on the precipitous rock which forms the end of the plateau, and from which a magnificent view is obtained. Forming a natural fortress, Cenfrone stood outside the city walls, and down to the beginning of the nineteenth century remained the property of the Fusco family, who held important privileges under the Angevine monarchs.

The name *Rebellum* appears in ancient writings, with the important exception of Papal Bulls, but the origin of this appellation is unknown. Tradition indeed asserts that the Ravellese were called *Rebelli*, or rebels, by the other towns of the Amalfitan territory because they refused to acknowledge a certain Doge elected by the Amalfitans in defiance of their Duke Robert Guiscard during his absence on the expedition which he undertook against the Eastern Emperor Alexander Comnenus in the year 1081.

In the year 1200 a member of the Rufolo family bore the name of *Rabello*.

The city possessed a great reputation for the dyeing of stuffs, and the citizens established depôts for their wares in Bari, Trani, Palermo, and other towns. In 1294 they obtained from Charles II. a monopoly of this trade, which under Queen Joanna II. was confirmed, in consequence of an attempt of a branch of the

6 THE PISANS OCCUPY RAVELLO

d'Afflitto family, settled on the opposite side of the Dragone valley, to establish a dyeing factory at Scala.

The ravages of the plague (A.D. 1656) probably caused the final decay of this trade, for in 1750 Bishop Chiavelli, with the idea of reviving the ancient industry, purchased the necessary appliances, but discovered that all knowledge of the art was lost.

In a letter of Bernardus to the Emperor Lothaire contained in the "Italia Sacra" of Ughelli no mention is made of Ravello, although the towns of Minori and Atrani are referred to.

Ravello suffered severely in the conflict between the Republics of Pisa and Amalfi, for in 1130 the Lord High Admiral George of Antioch besieged the town, and having succeeded in making a breach in the walls, compelled the inhabitants to sue for peace. This was of short duration, for in 1135 the Pisans took possession of Ravello with the exception of the Castle, where the garrison held out until relieved by the Normans, when the Pisans were repulsed with great loss.

Two years later, however, they returned with reinforcements, obliged the Castle to capitulate, and to avenge themselves for their previous defeat they burned the place and carried off the inhabitants. In the fourteenth century the Castle was partially restored and named "*Terra nova*."

The pass from the Valley of Tramonti was guarded by another fortress, called "*Torre di sopra monte*."

The narrow street from the city gate before



FOUNTAIN IN THE PIAZZA.

THE PIAZZA AND THE HOSPITAL 7

referred to leads to the Piazza, where two roads diverge, one passing along the edge of the hill, through an arch of the old walls, past Santa Maria di Gradillo to the Vescovado or Cathedral Piazza; the other, ascending to the Toro, or Piazza in front of San Giovanni del Toro, passes by the d'Afflitto and Confalone palaces to the former residence of the Bishop, near which it descends to the Cathedral.

In the centre of the Piazza is a curious fountain, on the rim of which stand a lion and a winged bull. Nothing remains of the neighbouring chapel dedicated to Sant' Agostino except its columns with their sculptured capitals, but behind it a terrace commands a good view of the Minori valley. From the opposite side of the Piazza, we look down into the Dragone valley, up which winds the new carriage road to Ravello, while beyond the stream rises the hill on which stand Scala and several dependent villages, and on a projecting rock at the head of the valley are the tower and ruined arches of Santa Maria, once the scene of the investiture of the "Captain of the Duchy" and the *sedile* of the nobles.

Following the lower road from the Piazza to the Cathedral, we look down on the ruins of the Hospital founded by members of the Frezza family for the reception of poor or sick pilgrims without the city walls, to be served by the order of Flagellants. It was suppressed in 1643 by order of Bishop Bernardus Panicola. Formerly a picturesque ruin, the cupola has now been demolished, and, beyond the bare walls, nothing

8 SANTA MARIA DI GRADILLO

remains but the chapel under the roadway, much injured by water percolating through the rock, but still containing a painting on panel of the Virgin and Child, a pulpit hewn out of the rock, and some columns.

Santa Maria di Gradillo was one of the most picturesque buildings of Ravello until December 1895, when the cupola was blown down. The rocky footpath, which prior to the completion of the carriage road formed the only means of approach on the Atrani side, wound up the slope immediately under this church with its triple apse, Moorish-looking walls, ornamented with interlacing arches of grey stone, and zigzag designs of red tiles beneath the windows. It is said to have been founded in the twelfth century, and Matteo Camera, in his *History of Amalfi*,¹ states that the nobles of Ravello met within this church to discuss public affairs. He cites a document in the archives of Amalfi to show that on October 12, 1323, the "Commander of the Duchy" took formal possession of Ravello, as a town within his jurisdiction, at a session held within the Church of Santa Maria di Gradillo.

¹ "Istoria della Città e della Costiera d'Amalfi di Matteo Camera." Napoli, 1836.

CHAPTER II

THE Cathedral of Ravello was originally dedicated only to the Assumption of the Virgin, but later the name of San Pantaleone¹ was added when the miracle-working relic of the saint's blood came to be considered the most precious possession of the church.

The foundation of the Cathedral is lost in obscurity; by some this is attributed to Orso Pappice, consecrated first bishop in 1086, by others to a Nicola Rufolo, who lived in the beginning of the twelfth century.

For a description of the church previous to 1786, when the restoration by Bishop Tafuri deprived it of most of its architectural beauty, we are mainly indebted to the "History of the Ancient Republic of Amalfi," by Dr. Francesco Pansa² (1671-1718), and as the author was a native of this Costiera, he presumably describes the Cathedral as an eye-witness, and we can accept his details, though obliged to reject his historical deductions, and to regret the inaccuracy

¹ S. Pantaleone was a physician who suffered martyrdom at Nicomedia, A.D. 290.

² "Istoria dell' antica repubblica d' Amalfi, etc. Composta dal Dottor Francesco Pansa, e data alla luce dal Dottor Don Giuseppe Pansa, suo nipote." Napoli, 1724.

10 THE FAÇADE. THE BRONZE DOOR

with which he copied the inscriptions. He can tell us nothing of its foundation, except that the Romans were "*determinate persone per l'amministrazione delle loro false cose,*" who at a certain date changed their customs and made Rome the mistress of the world and the head of Christendom, after which they wandered into this neighbourhood, and among numerous churches built by them and endowed with priceless relics was the Cathedral of Ravello. The façade of the Cathedral stands upon an elevated terrace, and was formerly entered by a porch supported by four massive columns of African marble and adorned with small pillars, arches, and coloured stones, while two flights of white marble stairs, each containing seventeen steps, led up to the terrace from the Piazza below. Within the porch were several tombs, now no longer in existence, and a stone which has been affixed to the south wall of the interior, bearing date 1682, and stating that, as heirs of Sebastiano Fenice of Ravello, the House for the Redemption of Captives at Naples was bound to pay 200 ducats to ransom any poor Ravellese enslaved by the Turks.

This porch has been removed and the columns have disappeared, but the beautiful bronze doors of the principal entrance remain. They resemble those of Trani and also those of Monreale in Sicily, and were given by Sergius Muscetola in 1179, the same date as those of Monreale, where also is added "*Barisanus Tranensis me fecit.*" The subjects of many panels are identical, and we may fairly conclude that Barisanus of Trani



THE BRONZE DOORS.

DETAILS OF THE BRONZE DOOR 11

was the artist also of the Ravello doors. Arabesque designs of delicate tracery, with rosettes in high relief at the corners, divide the panels. In the upper part are represented the Virgin—St. John holding the Book of Revelation—adoring angels—Our Lord, one figure in the act of blessing, another with the words—

EGO SUM VIA VERITAS ET VITA,¹

with symbols of the Evangelists and—

IC, XC, ΑΩ²

Lower down is the Deposition from the Cross, and on the arms of the Cross—

ΗΑΠΟΚΑ ΘΗΛΩCHC³

St. John, St. James, and St. Simon. Below these the Resurrection, and—

ΗΑΝΑCTACIC⁴

St. Peter, St. Philip, and St. Matthew.

At the feet of St. Nicholas of Bari, a small kneeling figure represents the donor with these words, "Memento Domini Famuli tui Sergi Mussetule di Jordani." Then follow St. Bartholomew, St. James, St. Andrew, St. Thomas, St. John the Baptist, St. Elias, and the Virgin with the letters

MP. ΘV,⁵

St. Eustace, St. Elias, St. George, St. Paul. Then panels with archers, men fighting, floral

¹ I am the Way, the Truth, and the Life.

² Jesus Christ, Alpha and Omega.

³ The unnailing.

⁴ The resurrection.

⁵ Mother of God.

designs, heraldic emblems, and the following inscription :

ANNOMILLESIMO
CENTESIMOSEPTUAGESI
MONONOINCARNATIOIESU
XP DN NR MEMENTODNEFA
MUL TU SERGIOMUSETULE
UXORISUESICLIGAUDE / FI
LISSUISMAURO/IOHES/FI
LIASUAANNAQOTISTAPOR
TAFACEREAGITADHO
NOREMDEI/SANCTEMA
RIEVIRGINIS.

(" In the one thousand one hundred and seventy-ninth year from the Incarnation of Jesus Christ our Lord. Remember, Lord, thy servant Sergius Musetula and his sons Mauro and Johannes and his daughter Anna for that he hath this door made to the honour of God and Holy Virgin Mary.")

The church was supported by 16 columns, two being of *verde antico*, and consisted of a nave and two aisles, with a cross aisle, in the centre of which stood the high altar beneath an ornate baldacchino of marble and mosaic, approached by three steps ; and on this raised choir were 52 stalls of walnut wood, carved in designs of open work, presented in 1320 by Bishop Pietro Catalda for the use of the Chapter. The pulpit and ambo occupied their present position, but without the modern pillars that now deface them, and the walls of the church were covered with frescoes, which, if we may judge from the two half figures

that remain near the entrance, were extremely fine.

It is difficult at the present day to imagine what must have been the effect of the whole beautiful colouring of mosaics and marbles, for in 1786 Bishop Tafuri removed many of the valued possessions, whitewashed the interior, and reduced the Cathedral to the condition in which we behold it. We have already referred to the demolition of the vestibule at the principal entrance, the high altar was removed to the end of the church, and, in spite of the protests of the commune, the choir stalls and baldacchino disappeared, except such portions of the latter as are believed to have been built into the episcopal throne. The pulpit was mutilated by a pilaster constructed so as to enclose much of the mosaic work, while other portions were taken away to the bishop's residence, where they were found built into the walls when that house came into the possession of Mr. Reid. Two pillars of *verde antico* were sold to King Charles III. for the royal chapel in the palace at Caserta.

The magnificent pulpit, which, though mutilated, remains the glory of the Cathedral, was given by Nicola Rufolo in 1272.

The west end rests upon spiral columns of marble and mosaic, supported by lions and lionesses in the act of walking, the capitals being formed of pierced leaves in high relief. The elaborate designs in mosaic are worthy of close inspection. The panels represent peacocks drinking, birds singing amid twining tendrils, griffins

and other monsters surrounded by borders of diverse character, yet in perfect harmony of colour and delicate design.

The three end panels show the arms of the Rufoli, the Lamb holding a Maltese cross, and the Virgin and Child.

The reading desk is formed by an eagle standing upon a small spiral column at the base of which are two faces, one laughing, the other crying.

The following inscription records the dedication :

VIRGINISISTUDOPUS
RUFULUSNICOLAUSAMORE
VIRSICLIGAITAEPATRIAE
DICAIVITHONORE
ESTMATHEUSABHISURSO
IACOBUSQUOQUENATUS
MAURUSETAPRIMO
LAURENTIUSESTGENERATUS
HOCTIBISITGRATUMPIA
VIRGOPRECAREQUENATUM
UTPOSTIPSABONADET
EISCELESTIADONA
LAPSISMILLENISBIS
CENTUMBISQUETRICENIS
X P I BISSENISANNIS
ABORIGINEPLENIS

[VIRGINIS ISTUD OPUS RUFULUS NICOLAUS AMORE
VIR SICLIGAITAE PATRIAE DICAIVIT HONORE.
EST MATHEUS AB HIS URSO JACOBUS QUOQUE NATUS
MAURUS ET A PRIMO LAURENTIUS EST GENERATUS.
HOC TIBI SIT GRATUM PIA VIRGO PRECAREQUE NATUM
UT POST IPSA BONA DET EIS CELESTIA DONA
LAPSIS MILLENIS BIS CENTUM BISQUE TRICENIS
CHRISTI BISSENIS ANNIS AB ORIGINE PLENIS.]



THE CATHEDRAL PULPIT.

("For love of the Virgin, Nicolaus Rufulus Sicligaita's lord dedicated this work for his country's honour. Of them were born Matheus, Urso, Jacobus too and Maurus. Laurentius was begotten by the first named (*i.e.* Matheus).

"May this be pleasing to thee, pious Virgin, and do thou pray thy Son that hereafter He may grant to them the same good heavenly gifts. When a thousand two hundred twice thirty and thrice six full years have elapsed from the birth of Christ.")

The name of the maker is given as follows :

EGOMAGISTERNICO
LAUSDEBARTHOLOME
ODEFOGIAMARMORAR
IUSHOCOPUSFECL.

[EGO MAGISTER NICOLAUS DE BARTHOLOMEO
DE FOGIA MARMORARIUS HOC OPUS FECL.]

The name "de Fogia" may either indicate that Master Nicholas himself came from Foggia in Apulia, or that he was a member of a family already established at Ravello and bearing that name, which clearly points to their Apulian origin. There is evidence¹ that at a later date, during the reigns of Robert of Anjou and Joanna I., such a family existed at Ravello, but it must remain uncertain whether they had actually settled there before the date of Master Nicholas' work. Indeed, it is not impossible that they

¹ *Ex Regest. Joan.*, an. 1343 lit. A. fol. 2. *l*, referred to by Filangieri, "Del preteso Busto di Sigilgaita" (Trani, 1904), p. 28 note 2.

16 THE PROFILES ON THE PULPIT

were his descendants, as they were *popolani* and not nobles. A certain Bartolommeo de Fogia is related¹ to have been roughly handled by one of the great families in the days of King Robert. He was a trader at Ravello, where he kept a shop, but, owing to some differences with the Accongiaiochi, he was attacked by them and their retainers and badly beaten. This raised such an uproar in the town that the King himself had to intervene and exercise his royal authority to impose peace between the factions. The feud broke out again in Joanna's reign, and Bartolommeo was obliged to flee.

On either side of the pulpit door is a head in profile in marble relief upon a mosaic ground. These have been frequently spoken of as the children of Nicholas and Sigilgaita Rufolo; but as the will of the former specifies four children, all sons, the female head, if indeed it be female, presents a difficulty. Strangely enough, there is flat contradiction between art critics who have been on the spot as to which head is female and which male, whilst Lübke considered both to be female, and the latest German writer² thinks them both to be male, not portraits but symbolical or merely ornamental reliefs, with the hair of the one dressed in ancient fashion and that of the other in the style of the time.

Assuming one of them really to be female, it has been plausibly suggested that they are the

¹ Filangieri, *ubi supra*.

² Rolfs, "Sigilgaita und die Flachbilder der Kanzel von Ravello," in *Zeitschrift für bildende Kunst*, N. F. xvi. p. 98.

portraits of Nicholas and Sigilgaita themselves, although this supposition is open to the objection that the donor and his wife were elderly people in 1272 and their lineaments must have been very highly idealised by the artist who represented them as so young.

Over this door there now stands a crowned female bust of great beauty. The noble and expressive face is more than life-size; the hair rolled back on either side falls behind in two plaits, and is surmounted by a princely crown, whilst very long and massive earrings set with jewels fall low on the shoulders.

No record of the origin of this beautiful work of art exists, but an anecdote told by Notary Bernardino Battimelli of Ravello in his protocol for the year 1540-1¹ shows the high esteem in which it was then held. He says:

"I remember in the aforesaid month and year, the Spanish Viceroy Don Pietro di Toledo sent for the marble head which stands on the lectern in the Cathedral, and much honest resistance was made, so that the first time he that came returned empty-handed; but shortly after he came back, and it was necessary to send it to Naples in his keeping; and having sent the Magnifico Giovanni Frezza, who was in Naples, and Ambrose Flomano from this place to his Excellency, after much ado, by the favour of the glorious Virgin Mary and by the virtue of these messengers, from thence, after a few days, the said head returned.

¹ Quoted by Camera, "*Memorie storico-diplomatiche dell' antica Città e Ducato d' Amalfi*," ii. 313 (1881).

18 THE BUST UPON THE PULPIT

"The people were much displeased when it was carried away, and for its return they made feasting and rejoicing, and for it they spent good ducats. Thanks be to God! Let us always say, thanks be to God!"

And truly the Ravellese had good cause for rejoicing that their treasured bust did not follow so many other things taken by the Spaniards to Spain!

We have no evidence whatever, either documentary or traditional, of the authorship of the bust, of the date of its execution, or indeed of its original situation. It does not now actually form part of the structure of the pulpit, but stands poised, without any secure fastening, in a wide gap that has been formed by cutting away, rather roughly, the larger part of the upper mosaic panel over the doorway. We have no means of knowing when this gap was cut, or for what purpose, and it is impossible now to ascertain whether the bust originally formed part of the pulpit, or indeed was contemporaneous with it at all. When that part of the structure was entire the bust may or may not have crowned it, but at any rate it cannot originally have been there in its present position.

This uncertainty is the more unfortunate because round this bust, its date and authorship, has raged one of the most hotly contested disputes in the history of Italian art—Whence came Nicolò Pisano? whence came his art? was Tuscany or the south, Pisa or Apulia, the cradle of that first revival of classic sculpture so closely asso-

ciated with his name? This is not the place to discuss such a theme. Of more local interest is the question, "Who or what is represented?" A real woman?—a Rufolo, a della Marra, a queen of Naples? Or is it a symbolical figure? the Madonna, Mother Church, the City of Ravello? The uncertainty is just as great. The only allusion to the bust between that of Notary Battimelli in 1541 and the year 1836 is in Pansa's "History of the Ancient Republic of Amalfi," published in 1724. He calls it¹ a bust representing Queen Joanna, but does he mean Joanna I. who reigned from 1343 till 1382, or Joanna II., 1414 till 1435?² Perhaps he never even asked himself which he meant. As Count Filangieri remarks, this title was probably hazarded with the same levity with which to this day the people of Naples ascribe to their popular Queen Joan I. deeds, legends, villas, and palaces which have nothing whatever to do with her. Dr. Karl von Lützwow states³ that when he visited Ravello in the autumn of 1867 the sacristan said it was Queen Joanna. Similarly, in 1872, in reply to Dr. Dobbert's⁴ inquiry, a loafer in the street at Scala called the other remarkable bust found in that town, and now in the Berlin Museum, "Queen Joanna."

These wild guesses of uneducated, ignorant

¹ Pansa, "Istoria dell' antica repubblica d' Amalfi," ii. p. 83.

² Camera, Schultz and Filangieri assume that he meant Joanna I.; Perkins and Bertaux say Joanna II.

³ *Zeitschrift für bildende Kunst*, v. p. 101, note.

⁴ Dobbert, "Ueber den Styl Niccolò Pisano's," p. 12.

villagers add no weight to Pansa's allegation. They do not amount to anything like a local tradition. That no tradition has been handed down from of old is pretty clear from the fact that Notary Battimelli only knows of "the head that stands on the lectern," without any more precise designation, and from the silence of Camera, the learned archæologist and annalist of Amalfi, who in 1836, in his "History of Amalfi," only says "a female bust," though in a footnote he laughs at Pansa's Queen Joan theory.

But from shortly before 1860, till quite recently the commonly received opinion was that the bust is a portrait of Sigilgaita, the wife of the donor of the pulpit. The origin of this theory has been wrongly attributed to Crowe and Cavalcaselle by recent critics. The earliest statement of it is in an unpublished MS.¹ of the late Mr. Francis Nevile Reid, written in 1854, who says, "Over the doorway there is a crowned female bust, evidently a portrait, probably that of Sigilgaita, the wife of the donor, her name being mentioned in the inscription." Next comes the second edition of Murray's "Handbook for South Italy and Naples" (1858), with the words, "The arch of the doorway is surmounted by the bust of Sigelgaita Rufolo,"² the first edition (1853) having merely said "a female bust."

The name of Sigelgaita Rufolo was inserted by the late Sir James Lacaita, who edited the

¹ "First Impressions of the Mediæval Palace of the Rufoli," in the possession of the present owner of the Palazzo dei Rufoli.

² Different writers spell this name differently.



THE CATHEDRAL PULPIT.

second edition of the Handbook. Sir James was Mr. Reid's brother-in-law, and we may be sure that he had no other ground for the statement than that adduced by Mr. Reid in his MS.

Then in 1860 Schultz, in his monumental work on "*Mediæval Art in Southern Italy*," after pointing out that the bust can hardly represent Queen Joanna, because it is without the Angevin lilies which are constantly present in the crowns of that dynasty, remarks with judicious caution, "One might think of the Sicligayta mentioned in the inscription, although it may be that she and her husband are portrayed in the medallions in the corner of the doorway below."¹ Not till 1864 did Crowe and Cavalcaselle, in an extremely inaccurate account² of the pulpit, state, erroneously, that "the key of the arch of the doorway is a fine classical bust of Sigalgaita Rufolo." In these latter years sundry arguments have been adduced to prove that it cannot be Sigilgaita's portrait. Some competent critics deny that so fine a bust could have been executed in Southern Italy at so early a date. Others think to trace in it the same handiwork that they see in the pulpit, the work of Bartolommeo di Nicola da Foggia. Others will not allow so much resemblance, but seeing a strong influence of Niccolò Pisano, admit that it may be contemporaneous with the pulpit. If so, why should

¹ Schultz, "*Denkmäler der Kunst des Mittelalters in Unteritalien*," ii. p. 272.

² Crowe and Cavalcaselle, "*A History of Painting in Italy*," i. p. 128.

it not be Sigilgaita? Count Antonio Filangieri objects¹ that in 1272 Sigilgaita already had a good many grandchildren, and therefore could not have been portrayed as a beautiful woman in the noontide of her beauty, forgetting that idealised portraits of the great and noble are not strictly bound by trammels of chronology. Queen Victoria when an aged lady long continued to figure on stamps and coins as she had been, not as she was. In the Gladstone monument at Hawarden the figure of Mrs. Gladstone, who died at the age of eighty-eight, is that of a lady in early middle age. Filangieri also maintains that the sumptuary laws and simplicity of life of that day would have forbidden the representation of a woman of Sigilgaita's generation with diadem and jewels.

Neither of these objections is at all conclusive against the Sigilgaita theory. A graver difficulty is to be found in the little medallions on each side of the door. If these really portray the donor and his wife, how could she again have been represented in far nobler guise above the pulpit? This difficulty is insuperable if we allow that the bust originally stood more or less where it does now. But if, as some believe, it was originally the ornament of Sigilgaita's sepulchral monument, now no longer extant, and was moved to the pulpit after the removal or destruction of that monument, the difficulty disappears.

¹ Filangieri di Candida, "*Del preteso Busto di Sigilgaita Rufolo*," p. 15.

On the other hand, Count Filangieri's own theory, that the bust, being of later date than the pulpit, portrays Sigilgaita's beautiful daughter-in-law, Anna della Marra, the wife of Matteo Rufolo, and a daughter of the same noble family from which Sigilgaita herself sprang, whilst avoiding all these difficulties, is unsupported by the smallest scrap of positive evidence of any kind.

Putting on one side Lübke's rash early dictum, "without doubt the Madonna," which he afterwards modified to "a Juno-like woman," there remain Professor Venturi's theory of "Mater Ecclesia," and that of Dr. Rolfs, who argues from analogy that the bust is a symbolical figure of the city of Ravello. These mutually destructive and somewhat fanciful speculations will surely suggest others equally likely or unlikely to future critics, but the final judgment will probably be that of Bertaux, who says¹ of this and the Scala bust: "The two busts of Ravello and Scala, the one on the pulpit sparkling with mosaics, the other in a grey hall at Berlin, are chefs-d'œuvre without a history. Vainly should we try to write their romance."²

In the Berlin Museum there is another bust,³ bearing a certain resemblance to that at Ravello, which till about 1880 stood in a niche over a doorway not far from the Cathedral of Scala. It had been moved there at some time or other from

¹ Bertaux, "L'Art dans l'Italie Méridionale," p. 778.

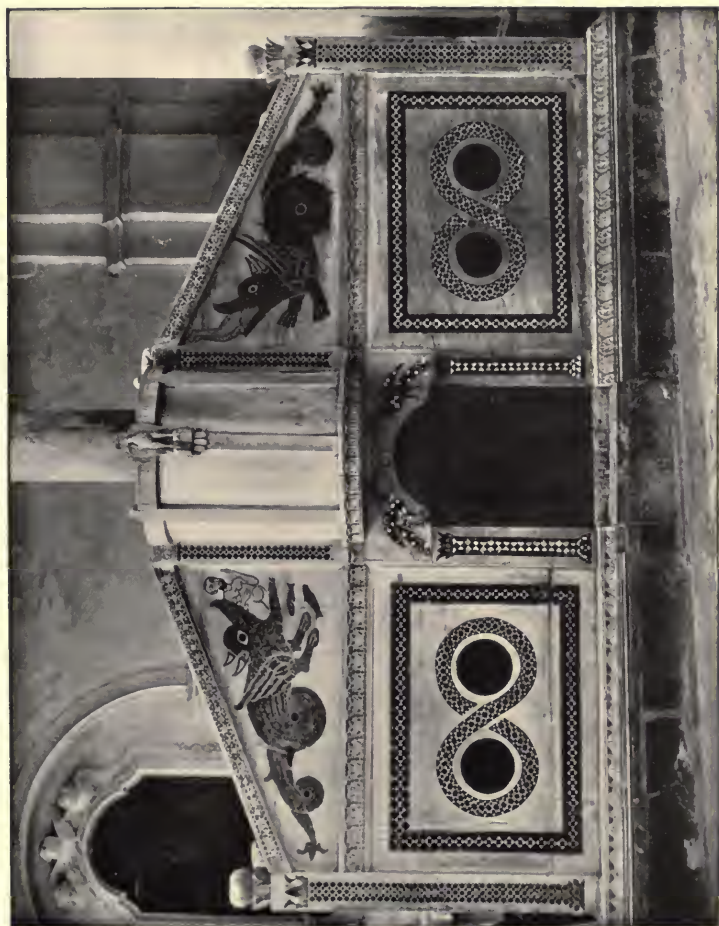
² Those who care to pursue the subject in detail will find a bibliography in Appendix II.

³ See Dobbert, *op. cit.*

the Casa Romano, but its origin and real character are even more obscure than in the case of the Ravello bust. Of inferior execution, and with less dignity of expression, the crowned head and the details of dress and coiffure are somewhat similar in design. It may even be a feeble replica of the Ravello bust, but cannot be the work of the same artist.

Beneath the pulpit, and approached between the lion-supported columns, is the little Rufolo chapel, with a painting on wood of the Virgin known as Santa Maria della Bruna. She is robed in red with a blue mantle, crowned, and seated on a gilt throne, holding the Divine Child in her arms, while in one side compartment is St. John with a lamb at his feet, in the other St. Nicholas of Bari, Bishop of Myra, with a crosier and a book supporting three golden balls, while before him a kneeling figure presents a flagon and basin.

Nicola Rufolo, by his will dated October 17, 1288, which is preserved in the Cathedral archives, bequeaths his possessions to his four sons on condition of their maintaining the pulpit and chapel beneath it in good repair, and certain lands to the Chapter for frequent masses to be said at this altar, especially on May 23 of each year; but these fell gradually into abeyance, for in 1577 mass was said there twice a month, and towards the close of the seventeenth century it ceased entirely. In 1786 the marble altar was removed and a pillar to support the church was built so close to the pulpit as to enclose some



JONAH.

of its beautiful mosaics, while several portions of mosaic and marbles were removed entirely. Thus the panels in the episcopal throne representing birds and mythical animals are believed to have originally belonged to the pulpit, while other parts, now preserved in the Palazzo Rufolo, were discovered built into the walls of the Bishop's residence, when that house fell into the possession of Mr. Reid, who offered to return them to the Cathedral if the pulpit were restored to its original form and freed from the pilaster which now disfigures it—an undertaking that may be fulfilled by the present owner of the Palazzo Rufolo should sufficient funds ever be raised for the restoration.

Facing the pulpit is an ambo of a date anterior to that of the other mosaics, as indicated by the larger tesserae used, the inlaid work in porphyry, and the different character of the designs. The rectangular panels are divided by a door over which are two peacocks; the reading desk is supported by an eagle holding in its claws a scroll on which are these words, "In principio erat Verbum," while on either side, and screening the steps, are triangular mosaics representing Jonah, who is on one side being swallowed and on the other ejected by a marine monster. On the edge is—

TINUS CONSTRUXIT PRAESUL OPIMUS,

and on the back—

SIC CONSTANTINUS MONET ET TE PASTOR OVINUS
ISTUD OPUS CARUM QUI FECIT MARMORE CLARUM.

This refers to Bishop Constantine Rogadeo, second Bishop of Ravello (1094-1150), son of Mauro Rogadeo, Patrician of Ravello; and in the Diocesan Visitation of Bishop Fusco, 1577, this same Constantine Rogadeo is referred to as the donor of this ambo and also of the high altar.

To this high altar, splendid with marbles and mosaics of the earlier time, Matteo Rufolo (son of Nicola and Sigilgaita) added a magnificent baldacchino in 1271 or 1279, which must have rivalled the pulpit given by his father, but which has not so happily survived to the present time. Pansa says it was supported by four columns of Egyptian marble, with an architrave of marble and mosaic bearing the Rufolo arms with the symbols of the Evangelists at either corner, while above rose a marble dome of open-work resting on twenty-four small pillars surmounted by a cupola bearing the Agnus Dei. This latter may be the much defaced disc over the font in the north wall of the church, which, with the finely sculptured eagle (St. John) over the outer door, is all that remains of this beautiful work of art.

Of the dedicatory inscription, three parts form the steps to the Bishop's throne, the other the threshold to the chapel of San Trifone; but as in either case the lettering is turned inside, it is not possible to verify the lines as given by Pansa. His careless version of what are obviously rhyming Leonine hexameters, with the usual mediæval disregard of Latin quantity, runs thus

HOC MARMORIS OPUS RUFALUS MANDAVIT HONORE VIRGINIS
 ET NATI FIERI, PRIMOQUE DECORE, CUI CONIUX EST ANIMA
 VIRO SINT II, QUOQ GRATI, LLUM PRIMUS LAURENTIUS ORDINE
 NATI BARTHOLOMAEUS ADEST HUIC PROBITATE SECUNDUS
 SIMON, ET IIS JUNIOR FRANCISCUS CRIMINE MUNDUS, II
 GENITI PRIMOGENITUS NICOLETTA JO: MATTHAEUS PUER URSO
 QUIBUS NE CORPORA DAMPNES TERTIUS HINC SEQUITUR MAR-
 -MORE SERMONE DATUR, QUIS SUCCEDAT AVO, FAMA, VITA,
 QUI BEATUS HOS OMNES, TU SUMME AMORIS PIETATE PATERNA
 TEMPRA PRO MOLTA SALVA DEFENDENTO GUBERNA.

ANNO MILLESIMO BISCENTUM SEPTUAGENO, HIIQUE OVUM
 MISCE TEMPUS SIC ADVENA DISCE
 MAGISTER MATTEVS B. S. DE NARNIA FECIT HOC OPUS.

Camera, in his "Duchy of Amalfi,"¹ considers Matteo, the eldest of the four sons of Nicolò Rufolo (Matthæus, Urso, Jacobus, Maurus), to have been the donor, and adds, "The genealogical inscription given by Pansa being full of errors, we propose to restore it to its genuine reading," which he proceeds to do as follows :

HOC MATTHEUS OPUS RUFULUS MANDAVIT HONORE
 VIRGINIS ET NATI FIERI PRIMEQUE DECORE,
 CUI CONJUX EST ANNA VIRO STIRPS HIC QUOQUE NATUS
 ILLORUM PRIMUS LAURENTIUS ORDINE NATI
 BARTOLOMEUS ADEST HUIC PROBITATE SECUNDUS
 SIMON. ET HIS JUNIOR FRANCISCUS CRIMINE MUNDUS.
 SUNT GENITI PRIMOGENITO. NICOLETTA JOH. MATTHEUS PUER VRSO
 QUIBUS NE CORPORA DAMPNES.
 TERTIUS HINC SEQUITUR MATTHEUS SIMONE NATUS.
 QUIS SUCCEDAT AVO, FAMA, VITA, QUI BEATUS.
 NOS OMNES TU SUMME DEUS PIETATE PATERNA
 TEMPORA MARIA SALVA DEFENDE GUBERNA,
 ANNO MILLENO BISCENTUM SEPTUAGENO
 HIIQUE NOVENO MISCE TEMPUS SIC ADVENA DISCE
 MAGISTER MATTHEUS, B. S. DE NARNIA, FECIT HOC OPUS.

¹ "Memorie storico-diplomatiche dell' antica Città Ducato di Amalfi di Matteo Camera." Salerno, 1876-1881.

Accepting the proper names as given by Camera, the following emendations would appear to offer a more satisfactory form of the hexameters :

HOC MATTHEUS OPUS RUFULUS MANDAVIT HONORE
 VIRGINIS ET NATI FIERI PATRIAEQUE DECORE
 CUI CONJUX EST ANNA VIRO SINT HI QUOQUE GRATI
 ILLORUM PRIMUS LAURENTIUS ORDINE NATI
 BARTHOLOMAEUS ADEST NULLI PROBITATE SECUNDUS
 SIMON ET HIS JUNIOR FRANCISCUS CRIMINE MUNDUS
 HI GENITI PRIMOGENITI NICOLETTA IOHANNES.
 MATTHAEUS PUER URSO QUIBUS NE CORPORA DAMPNES
 TERTIUS HINC SEQUITUR MATTHAEUS SIMONE NATUS
 QUI SUCCEDAT AVO FAMA VITAQUE BEATUS
 HOS OMNES TU SUMME DEUS PIETATE PATERNA
 TEMPORA PER MULTA SALVA DEFENDE GUBERNA
 ANNO MILLENO BISCENTUM SEPTUAGENO
 HISQUE NOVUM¹ MISCE TEMPUS, SIC ADVENA DISCE
 (or) HISQUE NOVEM MISCE TEMPUS SIC ADVENA DISCE.

It may be rendered thus :

"This work Matthæus Rufulus ordered to be made in honour of the Virgin and her Son, and for the adornment of his country. To him, the lord, whose wife is Anna, let these be grateful.

"Laurentius their first in order of birth, Bartholomæus is here, to none second in probity; Simon, and younger than they Franciscus pure of crime. These are the sons of the first-born (*i.e.* Laurentius): Nicoletta, Iohannes, Matthæus, the boy Urso, whose bodies may'st Thou not damn. Here follows a third Matthæus, Simon's son; may he his grandfather follow, blessed in

¹ Schultz, "Denkmäler der Kunst des Mittelalters in Unteritalien," Dresden 1860, gives a slightly different version of this inscription, reading *unum* for *novum* in the last line.

fame and in life. All these do Thou, O highest God, with fatherly affection for many seasons save, defend, and guide. In the thousand two hundred and seventieth year, and to these years add the new season. Thus, stranger, learn—*or* In the thousand two hundred and seventieth year, and to these add nine. Thus, stranger, learn the time." (If we read *novum* or *unum* in the last line, the date will be 1271; but if we read *novem* it will be 1279.)

The white marble altar bore this inscription as quoted by Pansa :

ARAM CONSTRUCTAM CERNITIS, ARAM, QUAM CONSTANTINUS
CONSTRUXIT PRAELIBATIS DOMINUM SUI CORDE ROGATIS,
SITIS, AT INSOMNII EJUS MARMORES ROGATE.

This version is clearly very corrupt : the inscription probably formed four Leonine hexameters, indicating that the altar was given by Constantine Rogadeo, second Bishop of Ravello (1094-1150), son of Mauro Rogadeo, Patrician of Ravello.

Matteo Camera, giving no authority for his version, quotes the inscription on the high altar as follows :

ARAM MARMORIBUS CONSTRUCTAM CERNITIS ARAM
QUAM CONSTANTINUS CONSTRUXIT PASTOR OVINUS.
LAUDETIS DOMINUM, MUNDO QUOQUE CORDE LIBETIS.

To the left of the high altar is the Chapel of San Pantaleone, built in the seventeenth century, in place of an older one of the same name. Here is preserved a phial containing some blood of the saint, believed to liquefy in May and July, or whenever it is brought into contact with a

piece of the true cross. The monks of St. Basil, who had a monastery at Ravello, are said to have brought the relic from the East, and on the suppression of their religious house to have presented it to the Cathedral; but no mention is made of the phial until 1577, after which the Acts of Episcopal Visitation speak of it with other relics.

Over the altar, a painting of the martyrdom of San Pantaleone depicts the saint as a youth bound to an olive-tree, while the executioner, a bearded man dressed in red, is stooping over his knife to discover why the edge has become blunt.

The other chapels contain little of interest, and their history is merely a record of the extinction of one noble family after another, the donors of valuable gifts and endowments which have now disappeared, while the very name of many chapels mentioned in the scanty archives is unknown.

Among the sepulchral monuments the best preserved is that of Matteo d'Afflitto (*ob.* 1609), walled into the side of a chapel when the new pavement was laid a short time since, but it previously occupied a place near the steps of the Chapel of S. Pantaleone. He is represented in armour, surrounded by symbols of war.

A few other stones built into the south aisle conclude the record of the noble families interred within these walls.

Among these, two relate to members of the Confalone family: Nicolò, priest of the cathedral (*ob.* 1577), and Lucas Confalone (*ob.* 1601).



THE BELFRY TOWER.

Another stone, the inscription on which is undecipherable, has figures of Our Lord, St. Peter, St. Paul, St. John the Baptist, and St. John the Evangelist, together with the arms of the Frezza family.

A few panel paintings in the sacristy have been attributed to Andrea di Salerno, the best of them being the Coronation of the Virgin, the angels in the Assumption of the Virgin, and a St. Sebastian.

In the same place are a few silk vestments embroidered in beautiful designs, and some lace of considerable antiquity.

The priest's door in the southern side has a grotesque Norman capital.

The belfry retains the ancient form, and consists of the basement and two upper stories, each containing an arch surrounded by red tiles with a white marble cornice. Inside each arch are two smaller arches divided by a marble pillar and surmounted by a circular opening, while above the second story a frieze of white marble columns, supporting intersecting arches of coloured stone, completes the ornamentation of the tower.

In the middle of the nineteenth century the tower was struck by lightning more than once, and imperfectly repaired, so that it threatened to become a complete ruin. Large fissures would open and shut when the bells were rung, and the central pillars of the windows were crushed beneath the weight of the unsupported arches. A subscription list was opened by the late Mrs. Reid, to which the Ravellese at home and abroad contributed, and were generously aided by the

many visitors, who, as lovers of Art, appreciate the ancient campanile. A careful restoration was completed in 1902 under the superintendence of the Government Department for the Preservation of Ancient Monuments, which preserves intact the whole exterior.

CHAPTER III

THE ancient see of Ravello was directly subject to Rome, and independent of the Metropolitan of Amalfi.

This privilege was owed to Robert Guiscard, who exercised his influence with the papal see to obtain it as an acknowledgment of services rendered to the Normans by the Ravellese. But it was only granted in 1086, the year after Guiscard's death, by a Bull of Pope Victor III. Five hundred years later—in 1603, when the sees of Ravello and Scala were united—the privilege was confirmed to them, but the joint sees were finally merged in the Archbishopric of Amalfi by effect of the Concordat of 1818.

A Benedictine monk, by name Orso Pappice, was consecrated first Bishop of Ravello.

From 1334 till 1747 the Bishop had the right of levying the first tax on fisheries, slaughter-houses, lime, and on all merchandise bought or sold.

By his "jus macelli" he received 15 grana on every ox, cow, or buffalo slaughtered; 10 grana on a hog; 40 danari on a sow, and 4 grana on a sheep, goat or lamb, provided they were killed for sale; if, however, they were consumed by the

owner, these dues were not exacted. By his "jus plateaticum" 15 grana were levied on everything bought or sold in market overt.

Of the fish caught in the little Bay of Castiglione (situated between Minori and Atrani, and still included in the territory of Ravello) a third part was daily to be sent to the Chapter, and one-tenth of the whole for the special use of the Bishop. The monopoly granted to Ravello of the right to dye all goods manufactured within the Duchy of Amalfi has been already referred to, and over this the Chapter had entire control. They farmed out the monopoly after 1294, obtaining on one occasion a rent of 80 ducats ; but in 1648 it was granted to Antonio de Augustino for only 15 ducats, so much had the trade deteriorated.

The materials stated to have been so dyed were cotton, fustian, and wool, and the work was carried on in immediate proximity to the Cathedral.

From 1292 to 1743 the Bishop received one-fifth of all bequests, except legacies for the maintenance of church services, and also one-fourth of moneys left for the support of mendicant friars ; he had the right to make wills for those who had died intestate, but in 1641 Monsignor Puccitelli acceded to a petition for the abolition of this privilege.

Camera gives the population of Ravello in the eleventh century as 36,000, with 13 parishes, of which that called Toro was, from its position and historical associations, the most important.

The small Piazza del Toro is now grass-grown,

and only interesting for the ancient palaces that surround it, and for the church of San Giovanni del Toro, "Caput et Mater aliarum ecclesiarum parochialium civitatis." Situated on the highest ground within the walls, it was fortified at an early date to protect the settlement on the projecting hill of Torella beneath.

This was the spot where, in the year 1081, when, during Robert Guiscard's absence in the East, Amalfi attempted to throw off the Norman yoke, the Ravellese asserted their fidelity to Roger "Borsa," Guiscard's son, whom he had some ten years earlier associated with himself in the Duchy of Amalfi.

The nobles living in this quarter held themselves exclusively apart from their inferiors, and, favoured by Charles of Anjou, they formed themselves into a *sedile di Nobiltà* at the end of the thirteenth century, to consist solely of the aristocracy of Ravello, until in the sixteenth century, *per favoritismo*, certain members of the neighbouring families were admitted. They chose the Syndic, Treasurer, and two *Eletti* from their number, and laid heavy ducal and communal imposts upon the citizens, who in their turn assembled in the porch of Sant' Adiutore, now destroyed, in the Piazza below, and chose from their own body the Syndic and other officials, who were empowered to demand equal taxes from the nobles and plebeians. After a long conflict between the contending parties, an agreement was drawn up in 1544 compromising the disputed points, by which time many of the

ancient families had left the city, and emigrated to other parts.

Of this exclusive and aristocratic quarter Dr. Pansa writes: "In this place, surrounded by strong walls, the nobles decided to dwell, and built themselves sumptuous palaces, calling the place the Toro, which is a marvel to behold, being situated in the centre of the city of Ravello in an elevated position and strongly fortified. One Doge of Amalfi gave permission for a church to be built for the inhabitants of the Toro, dedicated to St. John the Baptist, the most beautiful seen within many hours' journey along our coast." This description of the strong position of the Toro will be confirmed by the view from the d' Afflitto vineyard, entered by a flight of steps near the church. From the belvedere overlooking the Piazza we face the Castle, and see the mediæval street winding to the foot of the hill, while on either hand the deep valleys of the Dragone and of the stream which issues at Minori define the limits of Ravello. Although the ground has been made less precipitous by terraced vineyards and the levelling effect of time, we gain a distinct impression of the strength of the city's position, and ask ourselves in vain how it was possible to transport the marble columns up the narrow streets of stairs, whose width in many cases did not equal the height of these pillars, although no trace exists of any easier means of access.

San Giovanni del Toro ranks in artistic interest next to the Cathedral. But for a successful effort made in 1881 to obtain the aid of the Government



PULPIT IN S. GIOVANNI.

for the preservation of the pulpit, the interior of this church would have shared the decay of the outer walls; and with this exception the whole building threatens to become a ruin.

In striking contrast to its present condition are the pomp of its early consecration in 1069 and the glowing references made to the church in subsequent ages. The portico over the west entrance has disappeared, and nothing in the exterior calls for our notice, except a few marble steps, broken pillars (some from St. Eustace), and traces of fresco painting over the door. The capitals of the granite columns supporting the interior differ from each other in design. The chapel on the left was dedicated to St. Nicholas by the Frezza family. A stone near shows a small figure holding a hawk on his fist, and a dog eating a bird. To the right of the entrance is a Roman sarcophagus. The marble altars have been removed, and no chapels of interest remain.

The beautiful pulpit was the gift of the Bovio family; and their arms, two golden bulls in mosaic on a graceful groundwork of trefoils, are in good preservation. The bases of the four supporting pillars represent fish or marine monsters in the act of swimming away—lions clinging to a rock; while on each of the most ornate capitals are a bull eating a leaf, a bearded man resting his hands on his knees, a bird holding a snake, and a boy riding an ostrich.

The body of the pulpit is covered with mosaics differing in design from those in the Cathedral, the principal one being Jonah emerging from the

fish's mouth. The reading desk is supported by an eagle holding open the Gospel of St. John inscribed with these words: "In principio erat Verbum et Verbum erat apud Deum."

The insertion of entire plaques of oriental pottery in this pulpit is of great interest, and is said to be a unique instance of that method of decoration. Arabic letters are distinctly visible on them, and if the theory be correct that the brilliant mosaic was chiefly formed of pieces of lustrous Saracenic ware, these entire plaques are probably the very material that used to be broken up to make the mosaic.

A candlestick of marble and mosaic is surrounded by figures of three priests, one bearing a roll, another a book, and the third a censer. A fresco on the side of the staircase represents our Lord appearing to Mary after His Resurrection; in a niche beneath the pulpit is the Saviour between the two Marys; while on the left-hand wall is the Angel of the Annunciation, and on the right the Virgin; above these is God the Father as an aged man, and to His left a dove signifying the procession of the Holy Spirit.

Traces of good fresco painting may still be seen upon the belfry stair, near which is said to have been a chapel dedicated by the Coppola family to St. Catherine, and also a relief of the Nativity.

In 1895 a figure was discovered built up within a niche in the wall, having a wheel on either side, representing the Saint. The statue, carved in yellow stone in high relief, has a singularly

dignified and graceful attitude, as the right hand rests on the wheel, while the dress and headgear suggest the figure of a lady of the time, rather than the conventional ecclesiastical form usually adopted for a saint. Fragments of worked stone lie among the rubbish, the largest being a hand and arm in relief. The crypt has at one time been richly decorated, but neglect and exposure have loosened the plaster, and there only remain a large figure of the Saviour on the ceiling of an apse, part of a bishop's figure on the left wall, and two female figures on the right. There were formerly nine bishops, a group of virgins, and a choir of angels with the Pironto arms. A bell dated 1333 was early in this century recast for the Cathedral belfry.

Opposite S. Giovanni del Toro is the Palazzo d' Afflitto, now Hôtel Belvedere. The marbles of the entrance and court were brought from St. Eustace, on the opposite side of the valley. Various fragments have been pieced together for the purpose, of which the most interesting are the Sibyl and the Prophet, on either side of the entrance.

From the vineyard a comprehensive view extends over Minori and the higher valley of the Dragone.

The Palazzo Confalone, now also an hotel, is still owned by the family whose name is inscribed with others on the roll of nobles who, in the fifteenth century, went to live in Naples.

The mediæval-looking street passes between the Confalone Palazzo and Casa Sasso, the latter

a shapeless mass of building, formerly inhabited by the Sasso family, of whom there is a tomb in the Monastery of Sant' Antonio. Another record of the family exists in the church of San Pietro di Castagna, which contains a statue of St. Michael with the Sasso arms quartered on the shield borne by the Saint, while at the foot is "Pauli de Sasso, 1558."

The causes of the ruin of so many noble buildings are not altogether clear. References are made to subsidence of the coast during the thirteenth century and to the disastrous effect of certain storms, particularly the great storm and inundation¹ that in 1343 engulfed two-thirds of Amalfi, together with the beach between that city and its dependent towns on the coast, the landing places, arsenals and buildings on the shore, not only destroying these signs of commerce, but making it impossible for ships to anchor with safety from storm or wind.

But the most efficient and prolonged factor of destruction was probably neglect by owners no longer resident, whose fortunes dwindled through their own extravagant life in the neighbouring capital, as well as in consequence of the reversal of those general economic conditions which had led to the previous prosperity of the city. Neglect is swiftly followed by decay when

¹ Petrarch's letter to Cardinal Colonna, written from Naples November 25, 1343, describing a terrible storm in the Gulf of Naples, has often been supposed to refer to the storm which destroyed Amalfi, but the language of the letter is so vague as to leave the identification uncertain.



PALAZZO D'AFFLITTO.

buildings are constructed of rubble-stone bound by a mortar and covered by a plaster neither of which has the power of resisting the frosts that occur every winter at the height of Ravello.

Before the close of the fifteenth century nearly all the nobles went to dwell in Naples, with which city they were more closely connected, after Amalfi had ceased to be a maritime power ; and in 1656 occurred the plague, which carried off great numbers of the inhabitants. In Naples the nobles of Scala and Ravello lived apart from the Neapolitan aristocracy, forming an exclusive society, and many churches in the older part of the city contain their tombs, with inscriptions bearing reference to the neighbourhood from whence they had emigrated.

The oldest ecclesiastical foundation was the Benedictine convent of La Trinità, founded in 944 by Leone Rogadeo for ladies of noble birth, reserving to the founder and his heirs the right to appoint the Abbess. Suppressed in 1807, it is now a complete ruin, the more useful stones having been removed to the church of Torella.

Sant' Antonio, a Franciscan monastery, now the seat of the Municipality, contains the public schools of the Commune.

The cloistered court is interesting, and the chapel contains the locally venerated tomb of the beatified Bonaventura of Potenza, whose body until lately rested in an ancient sarcophagus inscribed "Dominam Florenim Luxurius Maritus," originally in San Giovanni del Toro.

This monastery was built on the foundation of an older church.

It was first suppressed in 1652, again at the time of the concordat of 1818, and finally after the formation of United Italy.

The nunnery of Santa Chiara was endowed by Filippo Pironto in the year 1333, and was sacked by the Pisan army in 1397.

The ruins of the Palazzo della Marra are situated below the Vescovado, on the present high road. As Dukes of Guardia, Gerard and Robert della Marra were powerful barons under the Normans. Angelo della Marra was Viceroy under the Emperor Frederick II., and Matteo della Marra was Captain-General of the forces of Queen Joanna II.

CHAPTER IV

PRE-EMINENT among the nobles of Ravello were the Rufoli, the donors of the Cathedral pulpit, benefactors of the church, prosperous merchant princes, and owners of the beautiful palace near the Cathedral, where they entertained kings and prelates.

We cannot accept their supposed descent from Publius Rutilius Rufus, tribune, and afterwards consul in 105 B.C., suggested for no other reason than the existence in the Cathedral of Amalfi of a Latin inscription bearing the name of Quintus Fabritius Rufus; but they were at an early date among the most noted and wealthy families of the Amalfitan Republic.

Their palazzo was built in the eleventh century, and Freccia in his treatise "*De Subfeudis*" mentions with admiration the lofty towers, marbles and arabesques of coloured stone.

It is impossible to trace the entire ground plan, but the vineyard walls probably indicate the area enclosed. When Roger of Sicily visited Ravello, the Rufolo family included ninety knights noted for prowess and skill in arms.

Nicola Rufolo seems to have been entrusted by the Emperor Lothaire with the command of the

44 NICOLA RUFOLO. POPE ADRIAN

fleet of sixty Pisan galleys which in 1137 wrested Amalfi and Ravello from King Roger and restored them to the obedience of the Emperor.

After this victory he was appointed by Lothaire governor of the whole *costiera*; and when, shortly afterwards, the Amalfitans rose against his authority, he successfully besieged the town, and quelled the rising with no other aid than his own followers.

It was this same Nicola who assumed the title of Duke of Sora after seizing that town and territory in defiance of King Roger. But when Roger had the upper hand he compelled Nicola to relinquish Sora, and thereafter we hear no more of the title, which appears to have lapsed.

Nicola was as learned as a jurist as he was great in war. He wrote a commentary on the Code of Justinian, and it is he that is stated to have founded the Cathedral.

A fragment in the south aisle of the Cathedral is inscribed as follows: "Johannis in hoc requiescat Rufulus. Requiem pro questo."

This Bishop Johannes Rufulus held the see from A.D. 1150 to A.D. 1209, and it was popularly believed that at the celebration of his jubilee Pope Adrian IV. himself officiated. This has been repeated in guide-books and elsewhere; but as a minute record was kept by his secretary of the Pope's journeys, and no reference therein is made to Ravello, it is improbable that Pope Adrian IV. was ever here.

Peregrine Rufolo was consecrated Bishop A.D. 1400, and died the following year of the plague.



TOWER OF PALAZZO RUFOLO.

Enrico Rufolo was celebrated for his exploits by sea and land; but falling into disgrace under the Normans, he went to Germany, where he rose to distinction, and is regarded as the founder of the Grisone family, who in the time of Roger of Sicily numbered thirty knights, and one of whom, named Angelo Grisone, was an eminent lawyer and the author of certain glosses on the laws of the kingdom.

Nicola Rufolo, who gave the pulpit in the Cathedral, was admitted by the Neapolitan nobles to a seat in their *Seggio di Nilo*.

Giacomo Rufolo, his brother, lent considerable sums of money to Charles of Anjou; and probably others of the Rufoli did the same, for in 1269 the king repaid 1000 oz. of gold to Matteo and Orso, sons of the last-named Nicola.

In 1275 Matteo Rufolo and fifteen other nobles of this neighbourhood held the royal crown in pledge for the repayment of another loan. The Rufoli fought for Charles in the battle of Tagliacozzo, which ensured to him the crown of Naples.

Matteo Rufolo married Anna della Marra, daughter of the tried friend and counsellor of Charles, and their son Lorenzo is supposed to have been the original of the Landolfo Rufolo whose adventures are related by Boccaccio in the "Decamerone" (fourth novel of the second day), beginning as follows: "Credesi, che la marina da Reggio a Gaeta sia quasi la più dilettevole parte d'Italia, nella quale assai presso a Salerno è una costa sopra il mare riguardante,

la quale gli abitanti chiaman la costa di Malfi, piena di picciole città, di giardini e di fontane, e d'uomini ricchi, e procaccianti in atto di mercatanzia, siccome alcuni altri, tra le quali città dette n'è una chiamata Ravello, nella quale come che oggi v'abbia di ricchi uomini, ve n'ebbe già uno, il quale fu ricchissimo, chiamato Landolfo Ruffolo, al quale non bastando la sua ricchezza, desiderando di raddoppiarla, venne presso che fatto di perder con tutta quella se stesso."¹

From a long residence in Naples, and from his friendship with King Robert the Wise, Boccaccio was intimately acquainted with the neighbourhood, and is also believed to have accompanied the King on a visit to Ravello; and this narrative may well apply to Lorenzo, son of Matteo Rufolo and Anna della Marra, although the name Landolfo does not to our knowledge occur in the annals of the Rufoli.

Lorenzo and his father settled in Apulia, where they traded in woollen goods and in rare and costly wares.

Here they were joined by their kinsmen Angelo, Ruggiero and Galgano della Marra, but meeting with great reverses, they were compelled to dispose of their merchandise at a loss. Charles made them governors and harbour masters of Barletta, and they obtained the right to collect the customs in the Terra di Lavoro, and the Abruzzi. By extortion and illegal taxation they attempted to restore their ruined fortunes, and accumulated great wealth, but excited the popular

¹ A free translation of the whole tale is given in Appendix I.

hatred to such an extent, that they were in the year 1283 denounced to Prince Charles of Salerno, then Vicar-General of the kingdom (and afterwards King Charles II.) as traitors to their country, and abettors of rebellion in Sicily. Prince Charles ordered the three della Marra brothers, Matteo and Lorenzo Rufolo, to be arrested as evil counsellors to his father, and the authors of much evil to their country, when they were branded as usurers and thrown in prison.

Matteo purchased liberty for himself and some others by giving up a ship laden with grain and 16,000 ounces of gold contained in his house at Ravello, but one of his sons died in the Castel Nuovo at Naples. Matteo expired in 1294, and his wife the year after, while his sons and grandsons fled to Ragusa. Later, however, by further payments to the king, they obtained a safe-conduct from him and permission to return to Ravello, where, reinstated in their former position, they administered their office with justice. The similarity between Boccaccio's tale and the real events suggests the possibility of a close connection between them. Lorenzo, a rich merchant having become poor, turned pirate (or robbed the royal revenues); he is taken prisoner by the Genovese (in reality by Charles); he is cast up on Corfu, clinging to a box of jewels, and is saved by a woman; whereas Lorenzo, after his release from prison, joined his mother (possibly his ransom was paid by her), and Anna della Marra is said to have stored up jewels from the wreck of their

fortune, and with these to have enabled Lorenzo to begin business again at Trani, where some fellow-citizens were already established.

He was afterwards restored to the royal favour and reinstated in his office; but Charles had obliged the Rufolo and della Marra families to surrender so much of their wealth, that they never recovered from the blow.

Of their actual participation in the Sicilian revolt we have no evidence beyond the very vaguely worded accusation in the edict of Prince Charles above referred to: "*Ipsi vias omnes excogitabant per quas Insula Siciliæ a fide Regia deviavit. Quid plura?*"

As the Rufoli owed all their power to the house of Anjou, it is hardly likely that this charge of treachery was well founded—unless, indeed, they foresaw the coming storm of royal disfavour, and were preparing for themselves friends beyond the sea.

If the King or the Prince had once determined on their ruin, whether from mere covetousness of their wealth or on account of the oppressive methods by which they had increased it, no charge could have been more effectually devised to blacken them than one of treacherous complicity with Sicilian conspirators. Moreover, they were soon received into favour again, whence it seems more probable that the charge was a mere pretext to confiscate their riches.

Charles II. and his son Robert frequently visited Ravello for the pleasures of the chase, and they and their queens were magnificently



COURT OF PALAZZO RUFOLO.

entertained at the Palazzo Rufolo. Various accounts of these banquets have been given by ancient writers, but one especially remains as a popular tradition.

At La Marmorata, a sheltered spot on the sea-shore, where a stream of water flows through lemon and orange groves into the sea, the Rufoli had a marine villa. There the royal guests were entertained, and as each course left the table during the banquet, the silver dishes on which the viands were served were thrown from the windows into the sea below, where they were caught in nets, lowered for the purpose from galleys anchored near. This is often said to have taken place at Ravello,¹ but it would be obviously impossible for the dishes to have been thrown from the hill-top into the sea.

Lorenzo must have died soon after his parents in 1294 or 1295, for his widow Maria is named in a deed of May 28, 1298, by which she and her brother-in-law Francesco sold a vineyard to the clergy of Minori. The Rufolo property included Villamena, near Minori, and also estates at Bari.

Francesco Rufolo, Bishop of Nola (*ob.* A.D. 1370), and Carlo Rufolo, a lawyer of repute (*ob.* A.D. 1306), were buried in San Domenico Maggiore at Naples, but their tombs have been destroyed. Francesco Rufolo was buried A.D. 1382 in Sant' Agostino at Naples.

Early in the fifteenth century the family had

¹ La Marmorata, although on the coast, is within the territory of the Commune of Ravello.

lost all their power, and Peregrine Rufolo, fourteenth Bishop of Ravello, spoke of himself as the last of his race. Another branch of the family, settled at Scala, also became extinct, and those of the name who lived at Barletta sank into obscurity.

CHAPTER V

WHEN at the height of their prosperity the Rufoli were allied to most of the nobles of their time, and through the female line their possessions passed to the Confalone and Muscetola families, even the Palazzo Rufolo being divided between them.

In A.D. 1588 Ascanio Muscetola appealed to the tribunals to compel the Confalone heirs to repair their portion of the building, the ruined condition of which endangered the safety of the remainder. The order was issued, but the Confaloni failing to comply, the whole building was given up to Ascanio, who bequeathed it A.D. 1597 to his wife, Altabella Sanfelice, and she, rather than restore so vast a ruin, formally yielded it to her husband's heirs.

Nothing further is known of the house until it passed into the hands of the d'Afflitto family of Scala in the last century. They expended considerable sums of money on the building to make it habitable, but unfortunately much that was valuable was recklessly destroyed. The original ceilings were replaced by others of rococo design, the coloured stones round the windows plastered over, and part of the unique court was destroyed to make kitchens.

The d' Afflitti removed to Naples, and when, in 1851, they sold the Palazzo to the late Mr. Reid, no living member of the family had ever visited Ravello.

The house had neither doors nor windows, the lower part of the court was filled with rubbish, and one tower was buried beneath the soil. It was restored under the direction of Commendatore Michele Ruggiero, afterwards director of the Pompeian excavations.

The principal entrance is formed by a square tower, on either side of which project two crocodiles' heads. A course of red tiles forms the base of a row of small terra-cotta columns, and over these are intersecting arches of grey tufa. This design is repeated higher up, and the whole is surmounted by a projecting cornice, now much dilapidated.

The interior is better preserved, and grey tufa arches supported by spiral columns still adorn the walls. In each of the four corners stands a statue of yellow stone, perhaps of a date anterior to the tower itself, representing the virtues of Charity and Hospitality.

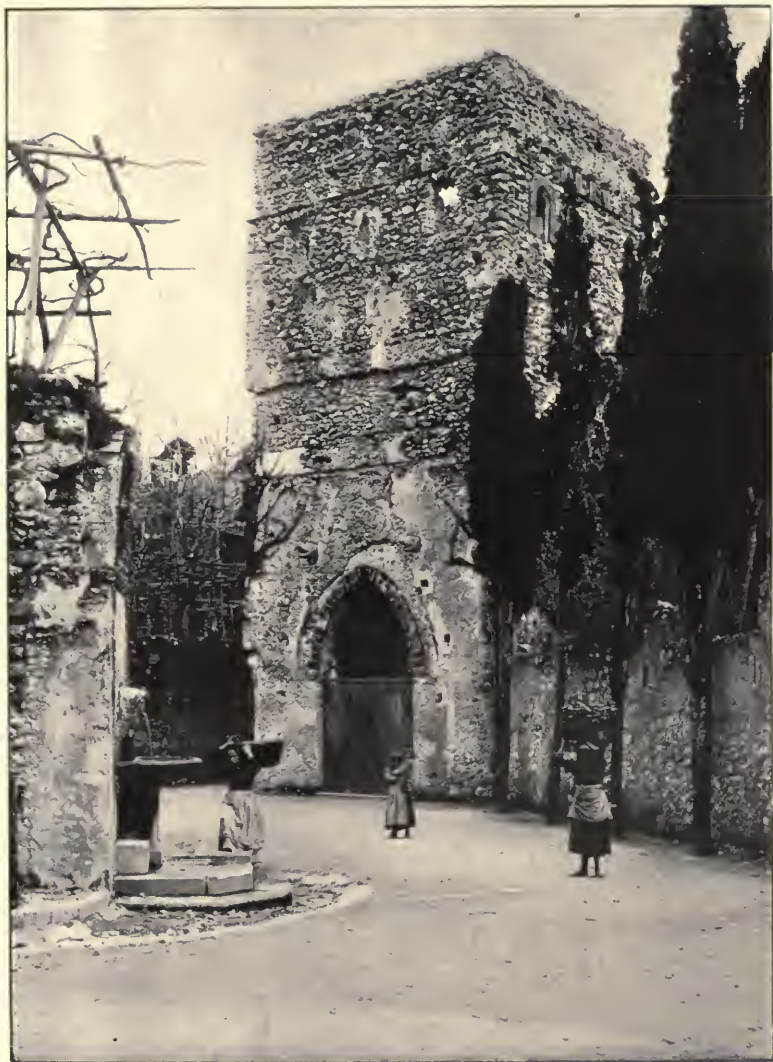
1. A woman, carrying a child, bears a vase on her head, and is apparently leaving the gate.

2. A pilgrim, staff in hand, well dressed and with smooth locks, is a contrast to

3. A pilgrim with dishevelled hair, wearing ragged garments with a scallop shell attached.

4. A man pouring out the contents of an amphora.

A tufa cornice ornamented with animals' heads



ENTRANCE OF PALAZZO RUFOLO.

THE COURT. THE GREAT TOWER 53

runs round the interior where the dome begins ; this is surmounted by intersecting arches and small columns, crowned by a fluted ceiling which was originally painted in colours. The same tufa mouldings are to be seen on a long building at the corner of the street, into the wall of which a fine column of African marble is built. This, popularly spoken of as *the theatre*, was more probably a chapel attached to the house.

From the entrance tower a broad walk leads to the court, passing under a square window of the twelfth century and between some heraldic designs.

The court was originally two stories high, oblong in form and resting upon columns that seem almost crushed by the projecting arches. From a broad course of grey stone and brick rise slender double columns of white marble, between which were formerly slabs of coloured marbles, and above them trefoils and leaves made of tufa on the outer walls and of terra cotta on the interior. Only one circular window remains, and very few of the delicate terra-cotta columns of the upper frieze.

The great tower, about 100 ft. high, contains three floors, which have been restored. In the upper story two pointed windows are divided by a marble pillar ; above these are three round windows beneath a course of red tiles, tufa arches and columns.

In the entrance of the house may be seen some of the pieces of mosaic belonging to the pulpit,

which were found built into the walls of the Bishop's house, and also a large stone, which proved to have on its reversed side a very interesting bas-relief, stated to have originally belonged to the Church of the Trinità Convent. Commendatore di Rossi, writing in the *Bollettino di Archeologia Cristiana*, considers it to be part of a Christian sarcophagus of the fourth century, and describes it as follows: "In the centre of the whole design, but at the extreme left of this stone, is a figure of the *Donna Orante*; to the extreme right the Virgin, seated, holds in her arms the Infant Jesus, whom she presents to the Magi. The latter are dressed as Persians, and wear Phrygian caps. The first offers a crown (the gold), the second something on a plate (myrrh), and the third a plate with three objects (frankincense). Behind the Magi stands St. Joseph, and between this figure and the Orante we see Moses striking the rock, while before him kneel two Israelites."

The terrace of the garden commands a superb view of the coast as far as Capo d'Orso, with the towns of Minori and Maiori embosomed in vines, lemon and orange groves, while beyond the Bay of Salerno may be seen the distant plain of Paestum and the mountains of the Cilento. Below the gardens are the two domed towers of the Annunziata, a church given by the Emperor Ladislaus to the Fusco family, and by them dismantled A.D. 1691, when two columns of *verde antico* were given to Cardinal Cantelmo of Naples. In the courtyard of a neighbouring

building a window retains its decoration of coloured stone, and gives some indication of the ornamentation of the twelfth and thirteenth centuries. This ruin and similar remains at a lower level were probably included in the Palazzo Rufolo, as well as the numerous rooms and vaults under the garden terraces, of which it is impossible to construct any definite plan.

So extensive a ruin, bearing traces of former wealth, was certain to be connected with some tradition of buried treasure in a country so frequently exposed to the changes of war, where money or valuables were buried to conceal them from Saracenic or other invaders, whilst the owners, dying in slavery or at the galleys, were unable to reveal the place of concealment or to reclaim their property. As late as A.D. 1821, a Sicilian, generally called Don Paolo il Campanellista (the bell-maker), lived in part of the d' Afflitto palace, and was believed to have a familiar spirit imprisoned in a brass rod.

He asserted his ability to discover by its means the position of buried treasure, and to obtain its surrender from the evil spirits who claim all such deposits after they have been concealed a hundred years. He was reported to have unearthed two jars of ancient coins at Torella in this way; and, as the owner of the house in which he lived was the cousin of Pantaleone d' Afflitto, to whom the Palazzo Rufolo belonged, the latter was persuaded to allow Don Paolo to search the ruined court of the palace for treasure concealed there.

At that time it was approached by vaulted rooms, bearing traces of ancient frescoes, while on the opposite side were unexplored chambers. Several friends and villagers joined the explorers, among others a youth named Tommaso Mansi. A woman who was actually present at the strange scene used to relate that, after certain forms of incantation had been performed by Paolo, a noble staircase suddenly appeared descending to an arched vault, in which stood four statues of pure gold, surrounded by heaps of the precious metals; but before they could seize the treasure, a tall man with a long beard, wearing a velvet robe with silver buttons, issued forth and drove them away, saying in Hebrew, that until they brought him the innocent soul of a child three years old, they could not touch what had been disclosed to their view. He then disappeared, and a terrible serpent darted forth and chased away the intruders, while both stairs and treasure vanished. The idea of the sacrifice required to obtain the treasure seems to have been indelibly impressed on the minds of many people, and most of all on the imagination of Tommaso Mansi, who had an unconquerable craving for wealth. He was in 1841 a married man of mature age, and he joined Pantaleone Imperato and Giovanni Penta in a diabolical plan to decoy away a child named Onotrio di Somma, whose mutilated body was afterwards discovered in a wood outside the walls.

The murderers were tried and condemned, and the trial is fully detailed in a book of judicial



THE COURT OF PALAZZO RUFOLO.

cases.¹ It appeared that, after concealing the child for several days, they led him before midnight to the court of the Palazzo Rufolo, and performed certain incantations as prescribed in a book read by one of those present, but no result followed.

They then went to the Palazzo Confalone, where, after renewed spells, the unhappy child was sacrificed. Until lately several relations of those concerned were living, and one of the witnesses at the trial, the woman already mentioned, related a further reminiscence of Don Paolo. She said that when a child of twelve years old, in 1829, her father had taken her into the Rufolo court, where Paolo poured oil into her hands, into which she was told to gaze; that she there saw clouds, then butterflies, and at last gold and an aged man, who said the treasure could be obtained if the head of a person three days dead were procured.

They remembered that exactly that time had elapsed since the decease of a woman in the village; but the terrified girl refused to act further in the affair, and confessed the whole transaction to a priest, who said she had seen the devil, and consequently she was for some time shunned by all her neighbours.

¹ Pucci, "*Discorsi in Materia criminale*," Salerno, 1857.

CHAPTER VI

WITHOUT entering into the history of the neighbourhood, where each town had its own independent life, a brief reference to some of the places closely connected with Ravello may be of interest. With the exception of a few rough footpaths, the only roads from the coast to Ravello must have been by either Atrani or Minori, and unhindered access through one at least of these towns was a necessity for people whose welfare depended upon their commerce and shipping.

Tradition tells us that the earliest inhabitants ascended the hill from the Minori side, and settled at Torella, subsequently fortifying themselves on the summit of the hill afterwards called the Toro.

Both the neighbouring towns of Maiori and Minori of old bore the name of Rheginna.

They were distinguished as the greater and the lesser—major and minor; but their common appellation has ceased to appear except in public notices, and they are universally known by the distinctive qualification only. With Minori, the lesser of the two, we alone have to do. Situated at the mouth of a well-watered valley, possessing great natural fertility, it shared the maritime

importance of the Republic of Amalfi, of which it was an integral part. It had an arsenal and dockyard, and the Marina was sufficiently large to furnish important revenues to the bishop, who alone possessed the right (confirmed by two Doges of Amalfi) of allowing buildings of whatever kind to be erected near the sea. The bishopric was created in 987 by Pope John XV., and until its fall in 1818 the occupant of the see ranked second among the bishops subject to the Metropolitan of Amalfi.

The church was dedicated to Santa Trofimena, whose remains were supposed to possess healing virtues; and the possession of this relic gave rise to much conflict in the ninth century. Santa Trofimena was born in Sicily of noble family, and to avoid an alliance planned by her father, she left the parental roof and lived in seclusion, devoting herself to a religious life. She suffered martyrdom in the year 314, during the persecution under Diocletian. Tradition says that an angel brought the saint to Minori, where her tomb on the seashore became forgotten until miraculously disclosed, when with the body of the saint were found some Latin verses beginning:

*Qui tumuli causas ingressus discere quaeris,
Martyris hic Trophimus intactaque virginis artus.*

With great pomp the relic was deposited in the church; many miracles followed, and large donations were given to the place, where by visions and other indications the saint expressed

60 SICARD PLUNDERS THE RELICS

her determination to remain. But her repose was short, for in the year 838 Sicard, Prince of Benevento, having erected a church in his capital, went in search of relics for it, and engaged some Amalfitan sailors to procure for him the body of St. Bartholomew, preserved in the Lipari Isles. The Amalfitans, fearing that he might seize Santa Trofimenà from Minori, a town not capable of repelling his attack, carried the saint's remains by boat to Amalfi, and deposited them in the Cathedral. Sicard, returning from a successful expedition against the Saracens, directed his fleet towards Amalfi, invaded the city, and carried away the bones of Santa Trofimenà¹ to Salerno, and thence to Benevento. But the following year, 839, Sicard was assassinated, and two Minoresi priests immediately begged for the surrender of the saint, threatening the successor to the Duchy with the hostility of the Amalfitans in case of refusal; so the relics were transported to Minori, with much rejoicing, and have remained there ever since.

Previous to the fatal storm of 1343 the beach of Minori is said to have been continuous with those of Maiori and Atrani, and even with Amalfi itself, but at the present day the port is small, sheer cliffs hemming it in on either side. The road to Ravello consists almost entirely of a staircase, and enters the commune by Torella, where the picturesque entrance of the church is mainly composed of materials brought from the dismantled convent of La Trinità at Ravello.

¹ The saint's name is corrupted by the people to "Trifomena."



THE BELVEDERE OF PALAZZO RUFOLO.

Atrani, viewed from the sea, is one of the most picturesque towns on the coast. Wedged into a narrow cleft of the rock, and possessing no land for cultivation, the many-coloured houses rise one above the other, and perch upon the crags above. The street is a narrow dark stair winding and burrowing under the houses, until it ends in the footpath ascending the Dragone valley. The shore of Atrani was destroyed with the rest of the coast in 1343, and the road to Amalfi now passes along the face of the precipitous cliff, the foot of which is washed by the waves that closed over the former defences and dockyards of the Republic.¹

In the ancient church of S. Salvatore are interred several Doges of Amalfi, and this is by some supposed to have been the scene of their investiture. The bronze doors given by Pantaleone Vivetta date from 1087.

A curious stone represents two peacocks with tails outspread, apparently weeping; between them an olive-tree supports a bird sitting on eight eggs. At the foot of one peacock is a human head with a harpy or siren on either side, and beneath the other two birds are pecking at a hare.

Sacked by the armies of Pisa in 1135 and 1137, Atrani was on the latter occasion depopulated, and became the abode of foreign sailors, mostly from Alexandria, engaged in trading with Amalfi. During the quarrels between Manfred and the Pope, in the thirteenth century, the former

¹ Such is the old tradition, but the encroachment of the sea is more probably due to permanent geological causes.

sequestered the revenues of the vacant see of Amalfi, and to punish the Amalfitans for their opposition to him, gave permission to the Saracens, expelled from Sicily, to settle at Atrani. The Atranese are still considered to have Eastern characteristics and to differ from the other inhabitants of the Costiera, and their dialect retains many Arabic words and modes of expression.

The *Torre dello Ziro*, on the rock that divides Atrani from Amalfi, is a prominent object in the landscape viewed from either side. Erected under the Aragonese rule, the name has arisen from a fancied resemblance to a cylindrical oil vessel.

On the highest point of the same rock is situated the ruined Castle of Pontone, built by the Normans, and garrisoned by royal troops under the Swabian and Angevin kings, but kept in a state of defence by the communes. It passed into the hands of the Orsini, Colonna and Piccolomini factions, until in 1583, when the Amalfitans purchased their freedom from feudal dues, the castle was dismantled. A gate on the eastern side is the only connection with the village of Pontone, an outlying portion of the commune of Scala, where the family de Afflictis or d'Afflitto ranked among the most noted of the Republic. They liked to trace their descent from Placido Romano, a Roman general, who, having seen a stag bearing a crucifix between its horns when he was hunting, was converted to Christianity, and canonised as St. Eustace after being martyred in A.D. 119.

The Palazzo d'Afflitto was built upon a pre-

cipitous cliff, overlooking Pontone, thus forming a natural fortress, and within the walls was the magnificent church of St. Eustace, the fame of whose wealth and beauty spread far and wide, whilst its prominent position made it a landmark for mariners. The portico of the church enclosed three doorways, the centre with lions supporting marble pillars. The outer walls were adorned with arabesques of coloured stone and Parian columns, and in the interior along the aisles were tombs of d' Afflitto knights with their ladies—that of Matteo d' Afflitto, the founder, being especially ornate. This family afterwards settled at Scala and Ravello, and by them the doorway of the Palazzo d' Afflitto in the latter town, and the lion columns on the terrace of the Palazzo Rufolo, were brought from St. Eustace.

This magnificent church was recklessly destroyed in the last century, the marbles were sold, and the pulpit and tombs broken to pieces, so that at present nothing remains except the wall of the apse, with its lancet windows, visible the greater part of the way as the traveller ascends the Dragone valley.

This ruthless destruction was attributed to the last of the Verone family, whose extinction has been thought to be the penalty of such sacrilegious vandalism. The last Verone died repeating the words, "*I miei denari*," which his widow (who was still living in 1850) believed to refer to money concealed by him, which she sought in vain to discover. In her possession was a narrative relating to an ancestor of her husband and his

escape from the Megano, a natural chasm in the hills above Ravello, commonly supposed to communicate with a vent near Castellammare, on the other side of the mountains, from which issues a stream also bearing the name of Megano. The identity of the name may be the origin of this belief. During the brigandage of the years 1861-3 several people were cast into the Megano, and sheep pastured near have been known to disappear into the abyss, so that it has been found advisable to build up the opening.

The Verone anecdote is as follows: "In 1618 banditti infested the mountains of Scala, and so devastated the neighbouring villages that the authorities commanded Giovanni Domenico Verone, Syndic of Pontone, to pursue and arrest the miscreants. The robbers determined to revenge themselves on the Syndic, and waylaid him on the road from Gragnano, lying in ambush among the shrubs that surround the mouth of the Megano. Escape was impossible; but the assailants, instead of shooting him, cast him into the abyss, so that his body might not be deposited in consecrated ground. Verone afterwards related that, as he fell, the shaft narrowed until he found himself upon a kind of bridge, beneath which he heard the roar of waters, while above his head the opening revealed the distant sky like a tiny speck of light. After a time he recovered his senses sufficiently to reflect upon the possibility of escape. Almost in despair he climbed up higher, by some small recesses in the rock which afforded an uncertain foothold, and finally reached

the entrance. He returned home in the dark night with the fear of death upon him, the only man who has ever returned from the dreaded Megano. A few days later he encountered the same brigands on the way from Scala, and gave himself up for lost. They, however, were so much alarmed at his unexpected appearance that they did not touch him, but fired after his retreating form without effect. Finding later that he had indeed returned, they entered the courtyard of his house one night, and proceeded to force open the door. The aged wife of Verone having heard them, hastened to warn her husband. 'Fear not,' he replied; 'trust in God, and let us recite our Rosary.' While thus engaged the moon emerged from behind a cloud and lighted up the church of St. Eustace on the rock above, showing the approach of the desired aid. From the churchyard they saw a line of ghostly figures descend the rock-hewn stairs which lead from St. Eustace to the Palazzo Verone; but, robed in white, they appeared to the alarmed couple to be angels from heaven. They silently descended and filled the court, when they proved to be members of a confraternity of Misericordia, who had assisted at a funeral, and were returning home dressed in their white hoods and loose garments. They belaboured the robbers with their staves and put them to flight, and Verone and his wife were saved from certain death."

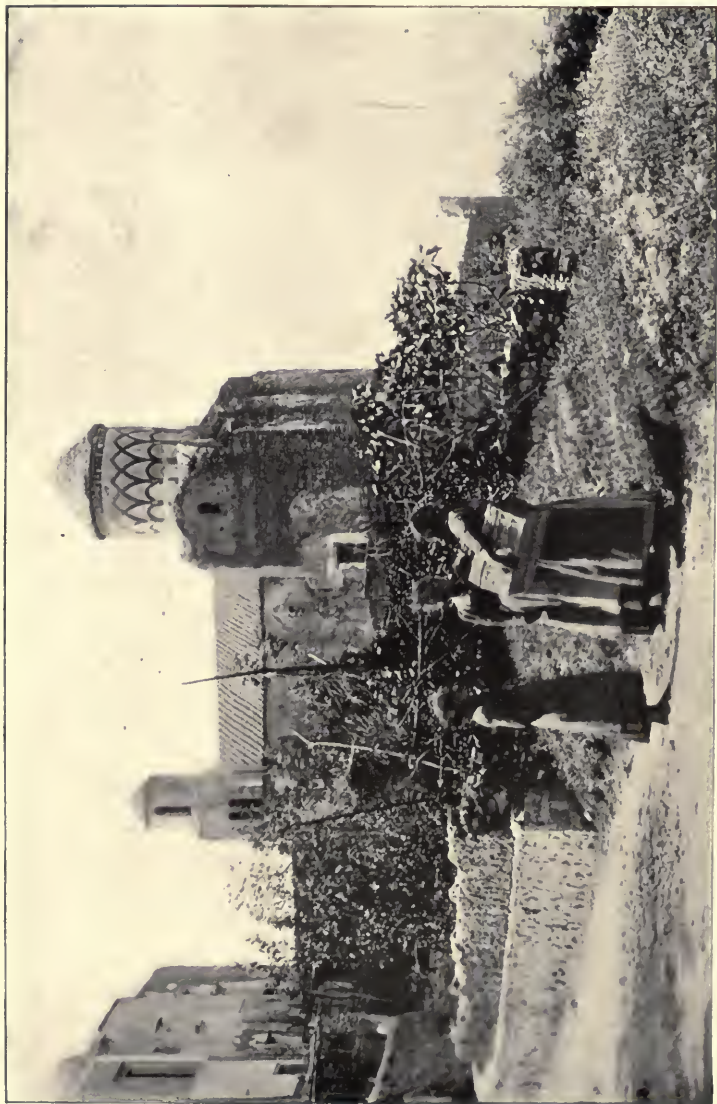
A grotesque fresco may still be seen on the wall of the Casa Verone, at Pontone, in which skeletons are beating the robbers with bones;

and several supernatural versions of the above tale, founded upon this picture, are narrated at the present day.

An earlier church, dedicated to Sta. Stefania, sister of St. Eustace, stood on a neighbouring rock, but was blown down in 1852. The grey and yellow designs round the windows, and the decorated tower, greatly resembled the church of Santa Maria di Gradillo at Ravello.

Minuto, on the road leading from Pontone to Scala, is also an outlying part of Scala. It contains a church dedicated to the Annunziata, where the arches of the portico are Saracenic, the marbles having originally been those of an older building. Portions of a Latin inscription in very large letters are distinctly visible in the entrance, and an early fresco of the Virgin occupies a niche in the façade. The twelve columns of the interior have capitals of various designs, and an inverted Corinthian capital supports the font. A beautiful pulpit in gesso, referred to by several writers on art in Southern Italy, was given in 1300 by Filippo Spina, whose arms were intertwined with arabesque designs, while on the marble staircase was an inscription commemorating a festa held in 1420—the whole richly worked and delicately coloured. The donor died in 1346, and was buried in San Giovanni at Pontone. In 1855 this pulpit was pulled down by the parish priest of the day, and ground to powder, to mix with lime for building purposes.

The crypt is in a neglected state, but contains



S. MARIA DI GRADILLO.

an extremely interesting fresco. In the upper part the Virgin, draped in red and violet, reclines, holding the Infant Jesus swathed with bands of red and yellow, an open country and mountains forming the background. In another part two women are bathing the child, while St. Joseph sits absorbed in contemplation. An archangel announces the birth to the shepherds, groups of angels hover near, and over all stream the rays of a large star. Other figures adorn the vaulted roof, the names of St. George and St. Nicholas being in Lombard characters. Two lower spaces represent a scene probably taken from real life. A Saracen prince is waited on by two Arabs and a boy, the former turbaned, the latter apparently a captive; and in the second fresco the same lad is led by a bishop into the presence of some people who sit at dinner, while two women approach, one gesticulating to express her astonishment, and the other hastening to embrace him. In both pictures the youth bears a globe, apparently of glass, the object or use of which is unknown.

Scala is now only a scattered village on the slope of the wooded mountains, on the summit of which are the ruins of the Castello del Petrarò, built to command the road from Gragnano by Santa Maria dei Monti. It is not easy to imagine the city described by old writers, who consider it more ancient than Amalfi or Ravello. It is said to have possessed a theatre and other important buildings. The fortifications included a hundred towers, and the upper part of the town still bears the name of *Campidoglio*, the "capitol." Its

merchants were known in all countries, and here Gerard, the founder of the order of St. John of Jerusalem, was born.* Chiefly by the exertions of the inhabitants of this Costiera, two hospitals for pilgrims were founded at Jerusalem, and in the chapel attached to these, and dedicated to S. Giovanni, Gerard officiated as chaplain. The bishopric, founded in 987, was in 1603 united to that of Ravello.

The Cathedral of S. Lorenzo has too often undergone alterations to retain much that is interesting; but the crypt has remained untouched, and here is the tomb of Marianella Rufolo, wife of Antonio Coppola, who died in 1400. This monument is one of the most remarkable of that time. It is made of gesso, and bears traces of rich colouring. On either side a column of three stories of different design rests on a lion and is surmounted by a statue of Enoch or Elijah.

Other figures and graceful designs capable of many symbolical interpretations abound. The Burial of the Virgin is beautifully moulded. The body rests upon a sheet upheld by two persons, the disciples standing round the tomb, on the edge of which is the Archangel Michael, who has just severed the hands from a person falling down in front of the group. St. John of Damascus says that an unbelieving Jew attempted profanely to touch the body of the Virgin, when his hands miraculously became withered. In connection with this we may note that the Emperor Frederick II., in his Code of Laws, enacted that

violators of sepulchres and despoilers of the dead should have their hands cut off.

A mitre is preserved here, adorned with effigies of saints in enamel, precious stones and pearls, given to the church by Charles of Anjou. This prince had gone to the assistance of St. Louis of France against the Saracens, when, on the Eve of St. Lawrence, August 9, 1270, he encountered a great storm; the sailors, remembering the feast then being celebrated at Scala, prayed to the saint, after which the storm subsided, and in the following engagement the Moors were defeated. On his return Charles presented this mitre to S. Lorenzo in acknowledgment of the aid he had received.

An enamelled chalice bears the date 1332. The pulpit was transferred to the Cathedral from the church of Tutti i Santi, by the Coppola family in 1580. This family has already been referred to at Ravello, with which place, as the tomb of Maria-nella shows, they were connected through marriage with the Rufoli. They resided at Scala, and were prosperous merchants, who shared the vicissitudes of their time.

One of their race, Antonio Coppola, Count of Sarno, was favoured greatly by Ferdinand I. of Aragon. This monarch wished to procure the succession for his cruel and detested son. Suspecting his secretary Petrucci and Antonio Coppola of a desire to bring in René of Anjou, he planned their destruction, but meanwhile, pretending great friendship, consented to the marriage of Marco, son of Antonio Coppola,

with his niece, the daughter of Antonio Piccolomini, and arranged for the nuptial celebration in the Castel Nuovo at Naples, in 1486. During the festivities the two nobles were summoned to the presence of the king, seized and imprisoned.

Their houses were searched and despoiled, an enormous amount of gold, weapons, and stuffs being taken in triumph on carts to the Castel Nuovo, in spite of the opposition of the barons. Many executions followed, and on May 11, 1487, the secretary and his two sons were beheaded, the populace standing by bareheaded and in profound silence. The Count of Sarno obtained permission to take leave of his two sons, when he told them how he had gained wealth and distinction by his own exertions, whereas the favour granted by the King had been suddenly withdrawn, and urged them to trust to their own abilities and never seek to regain the rank of which his execution would deprive them. To one he gave his chain, to the other his breviary, all that he still possessed, and then died bravely. Marco, the intended bridegroom, entered the Church, and became Bishop of Monte Peloso; but Filippo entered the army, and was executed for participation in the endeavour to free the imprisoned Duke of Calabria.

Another hamlet, higher up the valley, but also forming part of Scala, is S. Pietro di Castagna, formerly S. Pietro di Campoleone, where Angelo Trara founded a hospital in 1320, called *Lo Spedale di S. Angelo dei Trari*, reserving to himself the right to nominate one inmate of



OLD SAN MARTINO.



the institution, and one person to share in the administration of his endowment. The hospital had ceased to exist by the fifteenth century, but its chapel remains. The steps have been roughly repaired by placing a granite column beneath them, and several portions of inscriptions and broken sarcophagi remain. In the interior is a fine stone to the memory of two brothers Trara, with an inscription in Lombard letters describing one who died in 1346 as an abbot, the other (died in 1374) as leaving the twelve children represented at the foot of the slab, each one with his or her name in Latin. Above an altar on the south side is a figure of St. Michael and the name of "Pauli di Sasso, 1358," already referred to with regard to this family and their connection with Ravello.

The path from this remote little church leads by scattered houses to the chestnut woods, the stream of the Dragone flowing far below, to which at evening files of women may be seen descending for their scanty supply of water, with which they toil up the steep banks and rocky paths. On the opposite height, concealed by trees and vineyards, are the ruins of the Castle of Ravello.

The roughness and steepness of the paths make the outlying hamlets somewhat difficult of access, but they will well repay a visit on account of the remains of a forgotten past, and yet more because of their beautiful situation and commanding views.

APPENDIX I

“DECAMERONE,” SECOND DAY, FOURTH TALE

“I BELIEVE the coast between Reggio and Gaeta to be the most delightful in Italy. Near Salerno there is a ridge of hills sloping down to the sea, which by its inhabitants is called the Costa d’Amalfi, inhabited by a healthy people, and abounding in gardens, streams, and small towns. One of these was named Ravello, where dwelt Landolfo Rufolo, a wealthy man, who, not content with the riches he possessed, was desirous of gaining more, and in consequence nearly lost his life and wealth also. He purchased a large vessel, and loaded it with much merchandise, after which he embarked therein for Cyprus. But there he found so many other vessels, laden with similar goods, that he was compelled not only to dispose of his wares at an unprofitable price, but even to give them away for nothing.

“Deeply mortified at this, and not knowing in his impoverished condition what to do, he determined to repair his losses by piracy or to die. He sold his ship, and with the proceeds of the sale, added to what he had received for his goods, bought a vessel suitable for his purpose, provided the necessary arms, and set forth to appropriate to his own use the possessions of other people, more especially those of the Turks.

“Fortune favoured him more as a corsair than as a merchant, and for more than a year he pursued his new calling, seizing so many Turkish vessels that not only did he make good his losses, but doubled his riches.

“Satisfied with his gains, and bearing in mind his previous misfortunes, he resolved to return home ; but, afraid of again risking the investment of his money in merchandise, he directed the course of his pirate ship towards Amalfi.

“He arrived in the archipelago one evening, when a sirocco hindered his progress and made the sea so rough that he ran the corsair into a creek formed by a small island, fearing that without such shelter she would not weather the gale. Soon afterwards two Genoese vessels bound for Constantinople entered the creek where Landolfo had taken refuge and cut off any possibility of escape. They recognised his ship, and, being aware of his great wealth, determined to attack the pirate. Some armed themselves with bows and arrows, and, landing, took up such a position on the shore that escape from Landolfo’s ship was impossible ; others proceeded to attack him in boats, and, without loss on their side, they boarded the corsair and seized the crew, carrying them, together with their possessions, to their own vessels, and sank the pirate.

“The following day, with change of wind, they steered towards the west, when, at the approach of evening, they encountered another storm. The two ships separated, and were driven forwards by the violence of the gale. That on board which Landolfo was kept a prisoner struck violently on a rock off the island of Cephalonia, and was completely wrecked.

“The day previously Landolfo had longed to die, rather than return home impoverished, but now, cast adrift upon the billows, he clung to life, and catching hold of a floating plank, was driven hither and thither, buffeted by the waves, until the dawn broke, when, looking around, he beheld nothing but sea and sky. A new danger threatened him, for a chest floated so near that he was obliged to exert his

little remaining strength to avoid being struck by it, and it came into collision only with the plank to which he clung; but the force of the blow knocked him off, and he sank beneath the waves.

“He rose again to the surface, and, impelled by fear of drowning, exerted all his strength to recover the plank, only to find it had drifted away to a considerable distance, but the floating chest was still near him. He contrived to lay hold of this, and pulling himself on to the top, stretched his weary limbs upon it, and endeavoured to guide its course in one direction.

“Driven onward at the mercy of the sea, he drifted that day, and the following night until morning broke, when he floated up on the coast of Corfu, near to where a poor woman was scouring her kitchen pots with sand and sea-water. Moved with compassion at the sight of the shipwrecked man, she waded out into the sea, and seizing him by his hair, dragged him and his chest to land, with great difficulty unloosing his grasp from the box to which he clung. She entrusted the chest to her daughter, and carried the half-drowned man to her cottage, put him into a hot bath, and chafed his limbs until she saw signs of returning life.

“In a few days he regained his strength, and when the good woman was one day absent broke open the chest, which contained precious stones of immense value, both set and unset. He returned thanks to God for not having abandoned him, and concealing the precious stones in a bag which he procured from the woman, hung this about his neck, and presented her with the chest, assuring her of his gratitude, after which he set out for Brindisi, and pursued the road thence along the coast to Trani. Here he met with fellow-citizens who traded in cloth, and they clothed him, lent him a horse, and despatched him on his way to Ravello, after he had told them all his

strange adventures, except what related to the valuable contents of the chest. On arriving safely, he praised God for his return home, opened the bag, and discovered therein so many jewels of the first quality that by selling them at a fair price he found himself twice as rich as before his departure from Ravello. He sent a considerable sum to reward the poor woman at Corfu who had saved his life, and presents to the clothiers at Trani, but, not being inclined for further risk in trade, Landolfo preserved the remainder of his money, and lived in honour to the end of his days."

APPENDIX II

BIBLIOGRAPHY OF THE "SIGILGAITA" BUST

- 1540-41. BATTIMELLI : Protocollo ap. Camera. Memorie storico-diplomatiche, ii. p. 313.
"The marble head which stands on the lectern."
1724. PANSA : Istoria dell' antica Repubblica d' Amalfi, ii. p. 83.
Queen Joanna ; but does not say whether he means Joanna I. or Joanna II.
1836. CAMERA : Istoria della Città e Costiera d' Amalfi, p. 339.
A female bust ; contemporary with the pulpit, consequently not Queen Joanna.
1853. "Murray's Handbook for South Italy and Naples," ed. i. p. 254.
A female bust.
1854. REID : First Impressions of the Mediæval Palace of the Rufoli. MS. ined.
"A female bust, evidently a portrait—probably that of Sigilgaita . . . her name being mentioned in the inscription."
1858. "Murray's Handbook for South Italy and Naples," ed. ii. p. 259.
"Bust of Sigilgaita Rufolo."
1859. VOLPICELLA : Delle Antichità d' Amalfi e Dintorni, p. 63.
"Bust of a woman."
1860. SCHULTZ : Denkmäler der Kunst des Mittelalters in Unteritalien, ii. p. 272.
"A female bust ; not Queen Joanna ; agrees in character with the workmanship of the pulpit ; might be

the Sicligayta mentioned in the inscription; on the other hand, she and her husband may be represented in the less excellently executed medallions."

1860. LÜBKE: *Reisenotizen über die mittelälterliche Kunstwerke in Italien*, in *Mittheilungen der K. K. Central-Commission zur Erforschung u. Erhaltung der Baudenkmale*, v. p. 227.

"Without doubt the Madonna in an almost antique treatment, showing much relationship to the style of Nicola Pisano."

1864. CROWE AND CAVALCASELLE: *A History of Painting in Italy*, i. p. 128.

"A fine classical bust of Sigalgaita Rufolo."

1868. PERKINS: *Italian Sculptors*, p. 51.

"The bust, said to be Sigelgaita . . . is so superior to the . . . profile heads supposed to be portraits of the donators, that we are inclined to accept the suggestion that it is a portrait of Queen Joanna II., and consequently more than a century later in date than the pulpit, of which it does not form an integral part."

1868. SALAZARO: In "*Giornale d' Italia*," Oct. 10, 1868.

"Represents Sicelgaita Ruffolo. The author is Nicola Bartolomeo da Foggia (*sic*), as appears from the inscription."

1870. SCHNAASE: *Zur Geschichte des Niccolò Pisano's*, in "*Zeitschrift für bildende Kunst*," v. p. 100.

Sigilgaita, but moved to its present position from a tomb; admits that he had not himself visited Ravello.

1870. VON LÜRTZOW: *Zur Geschichte des Niccolò Pisano's*, in "*Zeitschrift für bildende Kunst*," v. p. 101 (note).

The sacristan called it Queen Joanna in the autumn of 1867.

1871. SALAZARO: *Studi sui Monumenti dell' Italia Meridionale dal IV al XIII Secolo*, i. p. 24.

"Siglegaita Rufolo." Refers the work to "the artist whose name is carved at the foot of the verses" of the inscription, *i.e.* Nicola di Bartolommeo da Foggia.

1872. LÜBKE: History of Sculpture, transl. Bunnett, ii. p. 122.
Bust of a Juno-like woman.
1873. DOBBERT: Ueber den Styl Niccolò Pisano's und dessen Ursprung, p. 13.
An idealised portrait, not a symbolical figure. Mentions as "traditions" the Sigilgaita and the Queen Joanna theories. Thinks it may be of the same date and by the same hand as the other sculptures on the pulpit, but did not originally stand there.
1876. VOLTICELLA: Studi di Letteratura, Storia ed Arte, p. 240.
"Rather than follow the vulgar, who believe this sculpture to be Queen Joanna I., as Pansa with little discernment asserts, we presume that it is the effigy of Sigilgaita . . . placed on the pulpit to symbolise the Bride of the Song of Songs."
1876. SCHNAASE: Geschichte der bildende Künste im Mittelalter, v. p. 562.
"Female bust." Points out that there is no evidence that the bust originally formed part of the pulpit, nor that it was contemporaneous.
1879. VON FABRICZY: Zur Kunstgeschichte der Hohenstaufenzeit, in "Zeitschrift für bildende Kunst," xiv. p. 218.
The Sigilgaita bust.
1881. CAMERA: Memorie storico-diplomatiche dell' antica Città e Ducato d' Amalfi, ii. p. 313.
Bust of Sigilgaita.
1883. PERKINS: Historical Handbook of Italian Sculpture, p. 6 (note).
Bust commonly said to be Sigilgaita, but there is some ground for supposing it to be Queen Joanna II. Does not believe it to be a work of the same sculptor as the inferior profile heads, and can trace no resemblance to the style of Niccolò Pisano.
1883. BODE: Italienische Portraitsculpturen des XV. Jahrhunderts in den Königlichen Museen zu Berlin, p. 39.
Bust of a South Italian Princess. ("Fürstin"—meaning thereby a noble lady, not a royal Princess.)

1887. BODE: *Italianische Bildhauer der Renaissance*, p. 258.
Bust of a South Italian Princess.
1887. MANSI: *Ravello Sacro-monumentale*, p. 72.
"Sigilgaite," relying on Crowe and Cavalcaselle,
whom he quotes.
1888. BODE AND VON TSCHUDI: *Königliche Museen zu Berlin. Beschreibung der Bildwerke der Christlichen Epoche*,
p. 12.
The Sigilgaita bust. Clearly under the influence of
Niccolò Pisano and his school.
1903. FILANGIERI DI CANDIDA: *Del preteso Busto di Sigilgaita*
Rufolo nel Duomo di Ravello, p. 33, also in "*Napoli*
Nobilissima" for February 1903.
Not Sigilgaita, but her daughter-in-law Anna della
Marra. Not by Nicola di Bartolommeo da Foggia,
but very possibly by Niccolò Pisano.
1903. CROWE AND CAVALCASELLE: *A History of Painting in*
Italy, edited by Langton Douglas, i. p. 118 (note).
"It has been shown that this bust does not represent
Sigilgaita. Professor Venturi holds that it represents
'Mater Ecclesia.'"
1904. VENTURI: *Storia dell' Arte italiana*, iii. p. 677 *et seq.*
By Nicola di Bartolommeo. Points out the similarity
of the foliage of the crown to that of the capitals of
the pulpit. But a symbolical figure, not a portrait.
From a supposed resemblance of the crown to that
found in certain illuminated MSS. in the Vatican
Library and at Gaeta, thinks the bust represents
"Mater Ecclesia."
1904. FABRICZY: "Die Sigilgaitabüste im Dom zu Ravello," in
Repertorium für Kunstwissenschaft, xxvii. p. 377.
A review of Filangieri's article. Expresses no opinion
of his own.
1904. BERTAUX: *L'Art dans l'Italie Méridionale*, i. p. 778.
Thinks the bust is by the same hand as the pulpit,
i.e. Nicola di Bartolommeo, but not originally intended

to stand on the pulpit, possibly not in the cathedral at all. Holds it to be undoubtedly a portrait, but useless to inquire of whom.

1905. ROLFS: Sigilgaita und die Flachbilder der Kanzel von Ravello, in "Zeitschrift für bildende Kunst," N.F. xvi. p. 92 *et sqq.*

Not a portrait, but a symbolical figure of the City of Ravello. Expresses no clear opinion as to authorship. May have stood on the pulpit from the first, though not in exact present situation. Objects to the identification of the médaillons with Nicholas and Sigilgaita Rufolo, because they portray young faces, the very reason why Filangieri says the bust cannot be Sigilgaita. Strangely supposes the médaillons to be merely decorative and not portraits at all, and even more strangely holds that the two grotesque heads under the projection beneath the eagle are portraits of Nicholas and Sigilgaita!



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